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STAR WARS



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Star Wars Insider, Titan Magazines,
2819 Rosehall Lane, Aurora, IL 60503,
U.S.A.
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"You know, sometimes I amaze even myself."—Han Solo, Star Wars: A New Hope, 1977

Welcome to the fifth incredible *Star Wars Insider* special edition magazine! We've carefully selected some of the best features and interviews from the pages of *Insider*, including features about the classic movies, the prequels, and everything else! We've got interviews with much-loved favorites such as Anthony Daniels (C-3PO), in-depth analysis of classic characters such as Han Solo and Luke Skywalker, and we even have a look back at the classic *Star Wars* videogames that have put gamers into the *Star Wars* universe to experience the thrills and excitement for themselves.

We've got some great all-new features too! Don't miss Jedi Toy Box, which looks at Kenner's much-desired (by me, amongst many others!) AT-AT, which includes rare images of prototypes and unseen illustrative materials! We've also got an exclusive chat with Kieron Gillen, author of the stunning *Darth Vader* comic series, as he reveals how the story is connected to the prequels.

Talking of Darth Vader, he stars in a special canonical story alongside his Master, the dreaded Emperor. If that sounds a bit too intense, then don't worry. We're also taking a return trip to Endor as we go behind the scenes of the Ewok movies.

Don't miss our regular editions—we've got a great issue celebrating the worldwide release of *Star Wars: The Force Awakens* out on December 18 and plenty more awesome surprises to come!

Hopefully, this special edition has something for everyone, whether you're a new fan of the saga thanks to *Star Wars Rebels* or you visited the galaxy far, far away back in 1977 and have never quite got around to coming back!

May the Force be
with you...
Always.

Jonathan Wilkins,
Editor

STAR WARS

SPECIAL EDITION 2016

EDITORIAL

Editor Jonathan Wilkins
Senior Editor Natalie Clubb
Art Editor Oz Browne
Assistant Editor Louisa Owen



LUCASFILM

Executive Editor J. W. Rinzler
Creative Executive Pablo Hidalgo
Image Archives Stacey Leong, Matthew Azeveda, Shahana Alam
Art Director Troy Alders

CONTRIBUTORS

Tricia Barr, Jon Witmer,
J. W. Rinzler, Bryan Young,
Chris Spitale, Martin Eden,
Jason Fry, Mark Newbold, Bryan Young,
Michael Kogge, Warwick Davis,
Brandon Alinger, CJ Fawcett,
themanwhoshotlukeywalker,
John Jackson Miller, Brian Rood,
Pablo Hidalgo, Tim Veekhoven,
Kevin Beentjes, Sander De Lange

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Erich Schoeneweiss at Random House,
Tracy Cannobbio and Chris Argyropoulos
at Lucasfilm



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Production Supervisors Maria Pearson
& Jackie Flook
Production Assistant Peter James
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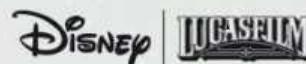
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DOCKING BAY



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THE

REBEL

Luke Skywalker's Journey to Heroism:
The Greatest Story Not Yet Told

TRICIA BARR EXAMINES HOW *STAR WARS'*
GREATEST HERO REDEFINED MYTHIC
STORYTELLING AND OUR UNDERSTANDING
OF THE HERO'S JOURNEY.



HERE TO GUESS YOU

It's hard to underestimate the impact of *Star Wars* on contemporary storytelling. I'm old enough to remember standing in line for a movie then simply called *Star Wars*, now *A New Hope*. By the time it ended, Luke Skywalker, the champion who sealed the Rebellion's victory over the Empire's menacing Death Star, was cemented as a larger-than-life hero in my mind. The movie inspired me to tell my own stories, just as it did for countless others.

The influence of the farmboy-turned-hero is evident in the broad swath of pop culture entertainment that borrows from his trajectory to heroism, which was informed by famed mythologist Joseph Campbell's extensive writings, particularly his 1949 book *The Hero With A Thousand Faces*. In fact, Luke Skywalker became so indelibly linked with the Hero's Journey model that later reprints included the young Jedi on its cover. Professors of Fine Arts began to teach the concepts, storytellers began to emulate the magic formula, and film studio executives sought to recreate the box office success. The monomyth can be found in many notable movies like *Spider-Man*, *The Karate Kid*, *The Matrix*, *The Lion King*, and *Gladiator*. Luke Skywalker is without a doubt the most important character in modern storytelling and, with his return in *Star Wars: The Force Awakens*, will continue to influence how storytellers shape their own adventures.

AN EVOLVING HERO

Today though, it is impossible to talk about Luke's significance without also considering how our understanding of *Star Wars* has changed over time. Movie executives, directors, screenwriters, novelists, comic creators, and teachers—the people who currently have the most direct influence on how society views the franchise—were introduced to the galaxy far, far away in its simplest form as children, just as I was back in 1977. After the original trilogy's adventure ended with a triumphant celebration on the Endor moon with friends and family, the true nature of Luke's role has become the

stuff of legend. Over the same 30 years, fandom has changed significantly, too. For some, their formative years with *Star Wars* started in the Expanded Universe. Later, a new generation was drawn into the fandom by the prequel trilogy—and most recently, by the television series *Star Wars: The Clone Wars*. Each generation of *Star Wars* fans bring new perspectives on the franchise and its characters.

While *Star Wars* has its defining body of work known as canon, a term derived from the religious word defining sacred texts, like any other myth or story

THE TRUE NATURE OF LUKE'S ROLE HAS BECOME THE STUFF OF LEGEND.

franchise with an enormous fanbase it also has spawned a wide variety of “fanon”—that is, the collection of ideas about the story that are generally accepted as true by the fans, even if they aren't confirmed, or even necessarily implied, in the canonical sources themselves. As fans such as Dave Filoni and J.J. Abrams begin to cross the threshold into creatorship in the franchise, the line between fanon and canon can become blurred.





A recent example of the conflict between fanon and canon occurred in early fan reactions to Jedi Kanan Jarrus being introduced as a character in the new television series *Star Wars Rebels*. Some participants on social media responded swiftly and vehemently in defense of Luke Skywalker's legacy in *Star Wars*. Sites like Slashfilm turned straight to Dave Filoni, George Lucas' trusted former Padawan learner newly elevated to status of storytelling Jedi Knight, and asked the burning question: "Does [the presence of Kanan Jarrus in the new lore] make Luke Skywalker less significant?" Filoni patted out the fires of fan uncertainty, explaining that the creators of *Rebels* were aware of the concerns and had no intention of ignoring Luke's importance to the *Star Wars* saga. Nevertheless, the situation highlights the reality that the fanon ideas accepted as gospel by some fans regarding Luke's role, viewed through the lens of the original trilogy films, may not actually align with his role in the overall saga in light of the full canon.



"I'M A JEDI. LIKE MY FATHER BEFORE ME."



In stories built upon the Hero's Journey framework, the hero often repeats the stages of the progression multiple times, with each iteration of the journey bringing new levels of awareness. Unsure that he would get to make a second or third movie, George Lucas condensed the Hero's Journey formula into Episode IV. The heroes wore white and the villains black; Jedi were good, Sith evil. Rebels fought for right, the Empire for its own might. Flying against the Death Star, Luke harkened back to the well-known tales of lone individuals conquering the mightiest foes, such as the Biblical legend of David and Goliath. As *A New Hope* drew to its stunning conclusion, Luke was the victor and with his death-dealing shot he became the hero of the Rebellion. Fortunately, commercial success allowed George Lucas to expand Luke's story, and in doing so he took Luke through the stages of the Hero's Journey a second time. In *The Empire Strikes Back*, Luke truly started to learn the ways of the Force, and suffered a tough lesson in the importance of patience. When *Return of the Jedi* began, fans saw a confident Jedi Knight outwit Jabba the Hutt before turning himself in to Darth Vader. Similarly, the early Expanded Universe books and comics often featured three stages of the monomyth—the crossing of the threshold, the abyss, and the return—in stories with Luke as a focal character. Over time, however, crucial



elements of the Hero's Journey eventually gave way to adventures that merely leveled up the character's power without comparable reflective consideration of what each tale added to Luke's inner heroic self.

The prequel trilogy films not only doubled the number of *Star Wars* movies, but also marked a shift in the themes and meanings of the saga as a whole. The darker tone of Anakin Skywalker's heroic rise and fall was not at all unique for stories, *Star Wars* or otherwise, created around the turn of the millennium. What Anakin Skywalker's journey reminds us all is that an act that creates a hero only exists in a singular moment in time, and that the path to true heroism is not a destination but rather a never-ending journey, where each step forward presents another test.



Clockwise, this page, top, left: Luke unveiled as a Jedi Knight; at the start of his journey, Luke faces tough choices and life-changing decisions; the sinister shadow of Darth Vader, always figuratively present over Luke's shoulder; looking to the future; Luke takes his first step into a larger world as he makes contact with the Force aboard the *Millennium Falcon*.



PATH OF GLORY



One of the wonderful things about being a *Star Wars* fan, just like the path of a hero, is the perpetual journey of discovery we can experience. What we believe about a character at any given moment in time is a reflection of both the storyteller's vision and who we are as individuals, be it wide-eyed child or perhaps a more cynical adult. The prequel trilogy did not simply reveal the details of Anakin's tragedy—it also added nuance to Luke's character. At the same time, the generation that grew up as his fans was growing older and wiser, viewing both life and *Star Wars* through new eyes. *Star Wars*' greatest strength is that it asks questions about who we are, and what our roles will be in our personal adventures through real life. Back in 1983, Lucas encapsulated the core question of his franchise when he told *TIME* magazine, "Eventually you have to face the fact that good and evil aren't that clear-cut and the real issue is trying to understand the difference." With the

perspective of time and many years of Lucas-helmed stories, it is obvious that even in the original trilogy films he was already warning the audience that the white and black dividing line we knew from the first film was not so clear cut. Perhaps, too, Luke Skywalker is not the clear-cut hero of the Rebellion that developed in the fanon mind of those

most attached to the first movie as the epitome of their *Star Wars*.

The universality of myth is one of the foundations of Campbell's model. To an individual in Western society, the Judeo-Christian

constructs of good and evil are very familiar. For someone raised on Eastern philosophy, the theme of selflessness versus selfishness is recognizable as well. In the three episode arc of *The Clone Wars* known as the Mortis trilogy, Lucas answers some questions about the nature of the Force, and then poses a few new questions for the audience about opposing forces in conflict. At one point, the dueling natures of the masculine known as The Son and the feminine known as the Daughter square off in an arena marked with designs that clearly are inspired by the Chinese yin-yang symbol.

THE PREQUEL TRILOGY ADDED NUANCE TO LUKE'S CHARACTER.



A PERSONAL QUEST



Looking back at *The Empire Strikes Back*, the struggle between opposing forces are already present in Luke's journey, when a vision of Obi-Wan Kenobi propels him to leave the Rebel Alliance. Although Luke is seen early in the movie taking down an AT-AT single-handedly, the remainder of his story in Episode V is a personal quest, first to learn about being a Jedi and later to save his friends. In *Return of the Jedi*, questions of selfishness versus selflessness arise in Luke's story. If his role in the story was simply to be a powerful Jedi hero who could take out massive Imperial weapons with even more ease than his shot at the first Death Star or his conquest of the Imperial walker, Luke's mission at the Battle of Endor should have been to take part in the assault on the second Death Star. Instead, he pursues a different path. Giving himself over to Darth Vader is a selfish act, the choice of a young man who is trying to rectify the evil Sith Lord with his faith that good remains within his father. Undoubtedly, he also has a selfless willingness to risk his own life in his quest to redeem Anakin Skywalker. One of the questions *Star Wars* asks in a profound way is, "Can a choice be both selfish and selfless?" If viewed from a certain point of view, perhaps the answer is that a selfish choice sometimes is the right choice if made for the right reasons. This perspective highlights Anakin's choices in *Revenge of the Sith* as a powerful reflection against Luke's.

Clockwise, from top right: Luke Skywalker, ready to take on the Empire?; Luke at the funeral pyre—to be continued...; "I'm a Jedi, like my father before me." Luke "pays the price for his lack of vision"; Padmé pleads for Anakin to turn away from the dark side; "Difficult to see the future is." Luke takes a step toward a darker destiny; Vader falls as Luke faces a stark choice.





MAKING THE RIGHT CHOICES...

In discussions of the original trilogy films' conclusion to the Skywalker Saga, fanon often forgets that—in light of the stories revealed in the prequel trilogy and *The Clone Wars*—Luke is not only representative of the struggle between good and evil and selfishness and selflessness, but he is also the son of two equally strong individuals, Anakin Skywalker and Padmé Amidala, both of whom define him and therefore both play a role in his destiny. In Episode III, when Obi-Wan visits Padmé in her apartment after Order 66, she selfishly refuses to tell him where Anakin is. The act of flying to Mustafar and facing a Sith Lord in the hope of bringing her husband back to the light, though, is selfless. Padmé's answer to a seemingly hopeless dilemma is to attempt to bridge the widest gulf imaginable, the vast divide created by hate and fear, with an act of love. It is up to each of us to decide whether she made the right choice for the right reason, and simply failed.

But if we applaud Luke for laying down his weapon in the darkest moment of his journey and believing there was still good in Vader, perhaps it is time for fanon to acknowledge that our hero fulfilled his mother's legacy. For the generations of fans who more naturally see the full *Star Wars* saga as a whole, it is far more intuitive to start talking about how Luke's destiny in the original trilogy is a blended path with feet planted firmly in the legacies of both of his parents—to acknowledge that *Star Wars* is not just the Skywalker saga, but the Amidala and Skywalker saga.

What is exciting for the next phase of Luke Skywalker's epic journey is that it will open up new questions in canon for fanon to consider. Who can be a hero? Can a hero continue to make the right choices? What happens when they falter? Of course, the unknown is a terrifying prospect, especially for the fans. Sometimes the right choice is just to believe that good will prevail. 🌟

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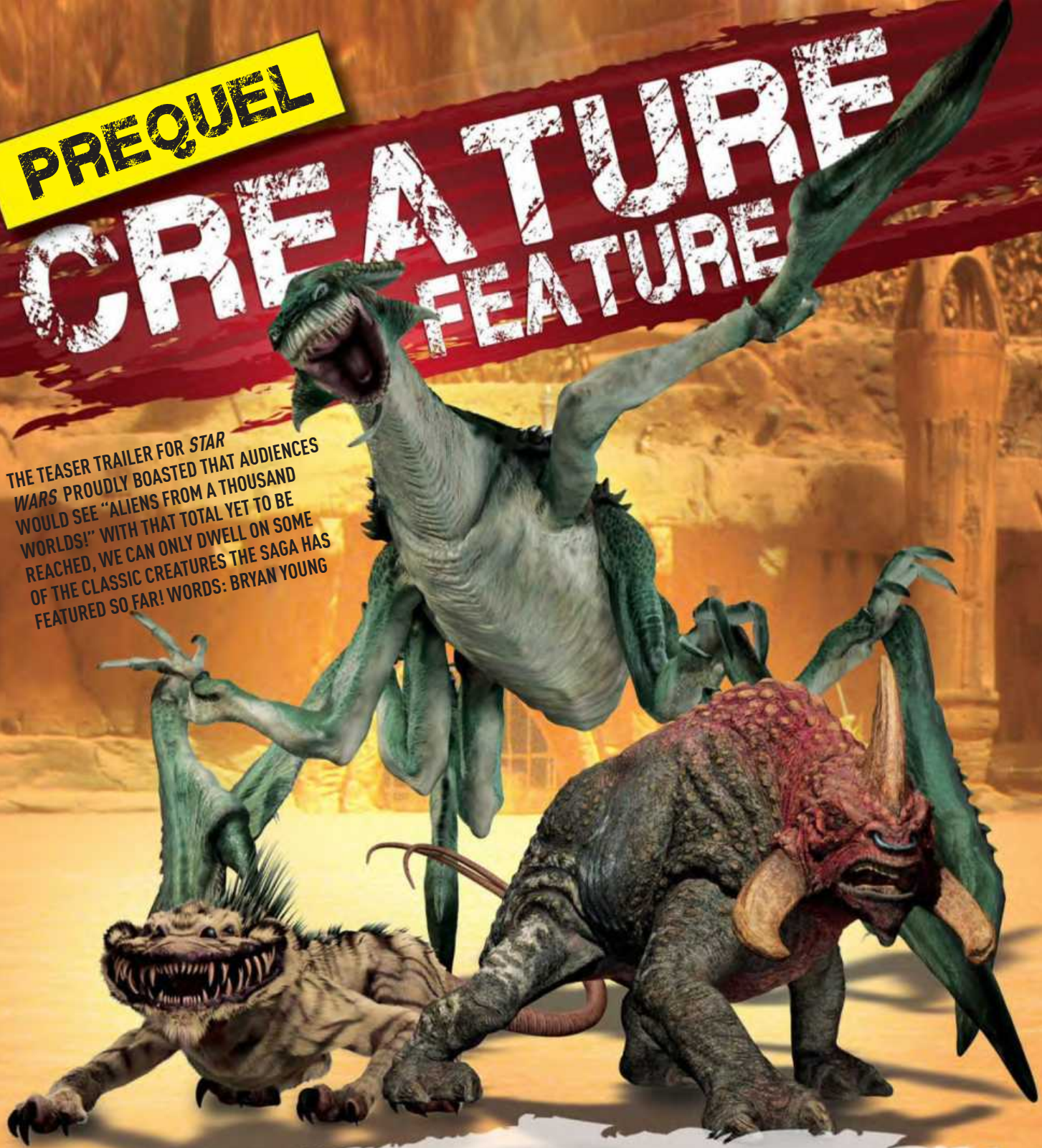
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PREQUEL

CREATURE FEATURE

THE TEASER TRAILER FOR *STAR WARS* PROUDLY BOASTED THAT AUDIENCES WOULD SEE "ALIENS FROM A THOUSAND WORLDS!" WITH THAT TOTAL YET TO BE REACHED, WE CAN ONLY DWELL ON SOME OF THE CLASSIC CREATURES THE SAGA HAS FEATURED SO FAR! WORDS: BRYAN YOUNG



Star Wars has a long legacy of bringing unique and exciting creatures and aliens to the big screen. The cantina scene in *A New Hope* was a watershed moment in creature effects in film and set a standard for what the aliens and creatures of the *Star Wars* universe would look like. There's a promise that the legacy will carry forward in *The Force Awakens*, from Bobbajo to the other creatures we've glimpsed in the trailers, *Star Wars* will always be filled with aliens.

The Phantom Menace brought us looks at underwater life, expanded the livestock of desert planets, and went full bore giving us a look at the fauna of Naboo's surface. It also gave us a sampling of every kind of alien imaginable in the Galactic Senate. *Attack of the Clones* gave us everything from aiiwhas and Besalisks to the Geonosians and their arena creatures. *Revenge of the Sith* added a better look at Wookiees and the fauna of Kashyyyk, Utapauans, and everyone's favorite varactyl, Boga.

When you say creature, some people think alien, others think monster, and others still think about other things entirely. We asked a panel of some of the biggest names in fandom, some involved in *Star Wars* and some not, to tell us about their favorite creatures from the prequels.

The assortment of creatures and alien species chosen is as varied as the lives of those who responded.

STAR WARS EPISODE I THE PHANTOM MENACE.

The creatures from *The Phantom Menace* had a fairly dedicated fanbase, and that's partially because Episode I had the widest array of monsters, species, and creatures. Under the deft design direction of Doug Chiang, the team working on the first prequel film came up with some of the most fascinating and iconic creatures in *Star Wars*.

First, we talked to Vanessa Marshall, the voice of Hera on *Star Wars Rebels*. "My favorite creature from the prequels is that 'big gooberfish,' the opee sea killer. It's the one that attacks Qui-Gon Jinn, Obi-Wan Kenobi, and Jar Jar Binks in their bongo on Naboo. I have a soft spot for that creature, as it ultimately gets its head torn off and spat out by the much larger sando aqua monster. As Qui-Gon says, 'There's always a bigger fish!' Too true!"

And she wasn't the only one who felt that way about the opee sea killer. When we asked Steve Ciccarelli, the producer of Topps' *Star Wars* Card Trader app, he agreed. "First off, it's just a super cool shot: Watching him detach from his rocky camouflage and then stalk the Gungan sub—and you know something the Jedi don't! The opee sea killer is like an oversized,



STAR WARS ATTACK OF THE CLONES

The middle installment of the prequels features some of the wildest creatures of the entire saga, ready to eat our heroes in the Geonosis arena. The reek, the acklay, and the nexu all hailed from different planets and backgrounds, but found themselves part of the same deadly menagerie.

The reek was so cool they even let General Grievous ride one in an episode of *The Clone Wars*. When we asked Daniel "Boba Fett" Logan about the creature that trampled his on-screen father, he offered no comment.

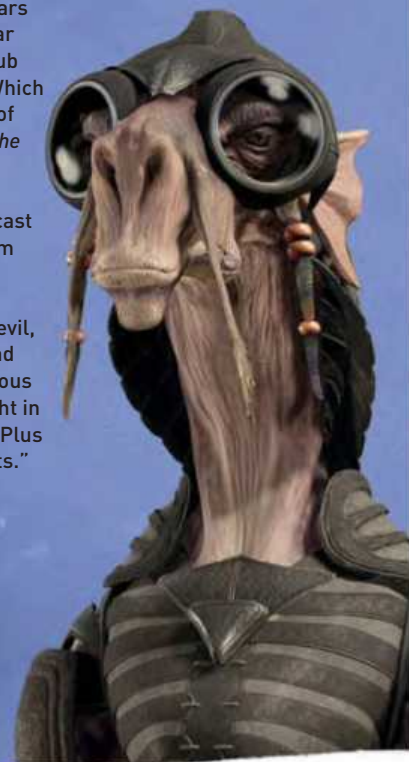
But even if he isn't Daniel Logan's favorite, he is *Star Wars Rebels* writer and *Kanan: The Last Padawan* comic scripter Greg Weisman's. "My favorite prequel creature is the reek. As to why... well, look at it! It's so cool! I want to ride a reek! (Though I'm a bit concerned about the smell.)"

When pressed for comment about his favorite monster from the prequels, professional *Star Wars* encyclopedia and Story





galactic piranha. It's awesome. Maybe I'm reading too much into it, but years later, I feel like the three-shot of Jar Jar, Qui-Gon, and Obi-Wan in the sub is kind of a tribute to cop movies. Which is also awesome." The aquatic life of Naboo wasn't the only thing from *The Phantom Menace* that people loved. Darren Hayes, the musician and co-host of the *He Said He Said* podcast called out his favorite podracer from Malastare. "Without question my favorite creature in the prequels is the Dug, Sebulba. He enjoys being evil, which is always a fun aspect in a bad guy, and he's very much like Salacious B. Crumb to me. He seems to delight in his meddling and wicked ways. Plus he throws out good one-liner insults."



Group member Pablo Hidalgo was very quick to answer. "It's the acklay, for two reasons. First: The unlikely yet perfectly executed juxtaposition of source animals. What is it? A crab-spider? A velocilobster? Mostly it's the sound. The idea of something so big squealing is so much more unnerving than a deep growl or loud roar could ever be."

Mike Pilot of the *Full of Sith* podcast echoed Pablo's response. "My answer is also the acklay. I love the way it moves. It's terrifying, gigantic praying mantis looks and the sounds that come from it really made me have some concern for Obi-Wan's well-being. That scene is one of my favorites in all of *Star Wars*, not just the prequels."

STAR WARS EPISODE III REVENGE OF THE SITH

The final installment of the prequel trilogy brought us a look at life in places ranging from sinkholes planets to volcanic environments, but there was one creature from that film who seemed to be praised universally by everyone I asked.

"Boga is beyond compare," Amy Ratcliffe, *StarWars.com* blogger and frequent contributor to *Star Wars Insider*. "Without her, Obi-Wan wouldn't have been able to keep up with and battle General Grievous or escape Order 66. Besides being a valuable ally, she's gorgeous. With their combination of vivid feathers and reptilian, pebbly skin, varactyls are some of the most beautiful creatures in the galaxy."

And it wasn't just Amy, I asked Travis Beacham, the screenwriter of *Pacific Rim*—which makes him an expert of the highest order for all things monster—and he agreed. "I'm partial to the varactyl from *Revenge of the Sith*. It bristles with personality. Plus riding a giant gecko that can run up walls just seems fun."

Boga had been called one of the most daunting challenges that the animation department faced during the production of *Revenge of the Sith*. It's size and the complicated action sequences it took part in proved to be a mighty task for visual effects supervisor John Knoll—the same John Knoll who came up with the story for *Rogue One*—animation director Rob Coleman. But together with their crews, they came up with one of the most iconic creatures in *Star Wars*.



A HUMAN-ALIEN-TOUCH

Some of these designs couldn't be contained in just one film and added to the permanent look of the *Star Wars* universe as much as Mon Calamari and Quarrens, or Rodians and Hutts. John Morton, who played Dak in *The Empire Strikes Back*, told us about what his favorites were and why. "I'd have to say my favorites were Ki-Adi-Mundi and Nute Gunray. I was really impressed by the British actor Silas Carson's portrayals. I guess in these roles you could call him a "prosthetic actor." They really showed off how well he could work with great artists and technicians like his fellow-Brit Dave Elsey who supervised the advanced animatronics and prosthetics for facial expressions. Good acting technique can work with this kind of human-machine interface. The human instrument here is elemental, else filmmakers go too far with CGI technology. Too much CGI is cold, dehumanizing and doesn't emotionally engage a thoughtful audience—regardless of whether we are talking about evoking empathy or extreme fear. Too much reliance on CGI in a film—frankly—puts an audience to sleep." And if there's one thing the prequels didn't do, it was put audiences to sleep.

Don Bies, who worked in the model shop and operated R2-D2 on the prequels, pointed to another alien. "My favorite creature of the prequels was Plo Koon. I liked the design and the intricate sculpture...but most importantly, because he was played by Matt Sloan in Episodes II and III—and he was part of the droid crew on Episode III. It was particularly fun to watch him film his explosive and fiery demise!"

For Chris Taylor, a regular contributor to Mashable.com, it was the improvement of an old classic that made the prequels special. "It's Wookiees! Because we finally got to see more than one of them. And I love Lucas's intention that Chewie was actually short for a Wookiee, though it's not clear from *Revenge of the Sith* that it's canon."



FURTHER READING

There have been many books released that would give you more information about the creatures and aliens of *Star Wars*, the most recent being *Ultimate Star Wars* from DK Publishing. It touches on the details of just about every creature that has appeared in the saga, old and new. Maybe the coolest, though, is *The Wildlife of Star Wars: A Field Guide* published by Chronicle Books. It was written and illustrated by Terry Whitlatch and Bob Carrau, and it's made to look like a naturalists sketchbook of the *Star Wars* universe. It's fitting that Whitlatch would take on that role, too, because she's a scientifically trained designer who worked with George Lucas to create many of the creatures of the prequels that we all know and love.



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A LONG-STANDING *STAR WARS* FAN, VANESSA MARSHALL'S DREAM CAME TRUE WHEN SHE WAS CAST AS HERA SYNDULLA IN *STAR WARS REBELS*.
INTERVIEW BY JONATHAN WILKINS

1 When were you first aware of *Star Wars*?

1977. I saw *A New Hope* with my cousins in Boulder, Colorado. It was essentially the first day of the rest of my life! I was hooked from the very first moment, when the Imperial Star Destroyer rumbled across the screen. It was *game on* from that point forward.

Recently, someone asked me, "What's the best film ever made?" I said, "Well, so far there are six of them!" I think the entire saga is the best story ever told.

2 Who is your favorite character?

Leia! George Lucas gave young women such a fantastic icon to emulate in terms of her confidence, her humor, and her hair! But running a close second is Ahsoka in *Star Wars: The Clone Wars*. I truly, truly love Ahsoka. I worry about her every day. I hope she's okay. Ashley Eckstein did such a great job! I'm all about Team Ahsoka!

Do you have a favorite *Star Wars* scene?

I have several. In *Revenge of the Sith* when Padmé says, "So this is how liberty dies, with thunderous applause." That gave me chills.

I also love the moment when Anakin asks Palpatine, "Is it possible to learn this power?" and Ian McDiarmid savoring every single syllable replies, "Not... from a Jedi." It's just four simple words, but Ian's delivery made my blood run cold. Brilliant acting! And finally the scene in *The Clone Wars* when Ahsoka leaves Anakin. That moment just killed me. That silent fade to black still makes me cry.

Can you reveal something about yourself that will surprise *Star Wars* fans?

As much as I wanted to order Bo-Katan armor from Kevin Weir of the 501st SoCal Garrison, I decided to go with Hera cosplay instead! I was chatting with a lovely girl on Twitter from Twi'lek Paradise, and I asked her, "Could you make me green Lekku?" and she said "Absolutely!" She sent me the bill, and it was in Euros, so I said, "I'm sorry, did I miss something?" and she said, "Yes, I'm in Spain!" So I have exceptional lekku from España! Well worth the international shipping!



Where did you sign your first *Star Wars* autograph?

I think it may have been at a "May the Fourth Be With You" event this year. We were at the LA Children's Hospital to celebrate. Disney provided these really cool images of Hera with TIE fighters, and the kids lined up for autographs. It was really lovely. Just to watch the kids dance with Artoo-Detoo. They were so happy! Vader and Boba were there too! We all had fun. That was my first official signing.

3 Han Solo or Luke Skywalker?

For swagger? Han! For being a true hero? Luke! I love them both for different reasons. Han makes me laugh, and Luke makes me think. Although, Han is my favorite Black Series action figure!

4 See-Threepio or Artoo-Detoo?

I think Artoo. He's so dear. I have the foot-tall Artoo model. When you say "Dance, Artoo!" the Cantina theme plays. This is what I do with my Friday nights!

5 Darth Vader or Darth Maul?

Darth Vader. Vader's arc is the richest one for me. He scares me to death. When I go to any of the 501st events, and I hear the sound of him breathing nearby, I can barely take it! It's terrifying. But when you know what kind of deep sorrow fuels his agenda, he becomes one of the most complex characters in all entertainment. Even though I fear Vader, I have a fondness for Anakin. It was so satisfying to see him ultimately return to his son. That redemption inspires me. Daily. 🙌

1



2



3



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5





CONVERSATION

WITH

C-3PO

ACTOR ANTHONY DANIELS SPEAKS OUT DURING THE LAUNCH OF THE REBEL, JEDI, PRINCESS, QUEEN: *STAR WARS* AND THE POWER OF COSTUME EXHIBIT. WORDS: TRICIA BARR

The day before the public opening at the EMP Museum in Seattle, I thought it couldn't get any better than a private tour of the new exhibit by the project director. Then the head of Smithsonian Public Relations cut in to reveal that Anthony Daniels had some time to share his thoughts on the exhibit and the iconic costume he brought to life. A minute later we were taking our places in a set of chairs placed conveniently in front of the Droid Design section, C-3PO and R2-D2 gleaming with their pre-opening shine.

A gracious gentleman, Daniels waits until I am seated and needs no prompting to share his thoughts. "I've had lots and lots of experiences beyond the movies because of *him*," he says, gesturing to C-3PO. "I came in from England last night, and came here just after I landed, and I was *really* surprised. I have been to a lot of museum openings, especially the Science and Imagination up in Boston,



and there's something about the setup here. It starts off with the fact that there are very few plexiglass screens between you and the fabric of the costumes. Even though you can't get near them, I feel you can mentally touch them. It's quite new. There's an innocence about this exhibit. It makes it all seem very real."

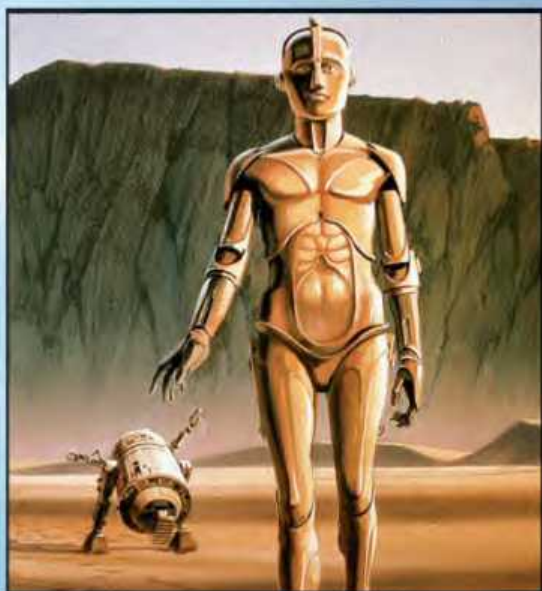
For the interview, Daniels faces the display with Padmé's wedding gown. He glances in its direction when he marvels about, "how the costumes were made. How they were knitted together. I just

watched this pearl-stamping machine; I didn't know they did that. It shows just what went into that costume that maybe whisked by in a matter of moments on film. It looked very good but you didn't understand what had gone into it. This exhibit really does honor all the artists who did the embroidery, the gold work, and all that kind of thing.

"What I like about being invited here, for me it's a crossover when I speak to the audience

tonight. It's a crossover between the screen of the movie, which is just a piece of white sheet bouncing light back at you, almost taking us into theater, where there is a live person and there is a live audience. The whole thing becomes vivacious, in the sense of being alive. I mean, film's great, but though you may not realize it the actors aren't there at the time, that's just light moving. Whereas here, you get the sense that real people made that film, and that makes the film real."

Clockwise, from left: C-3PO aboard the Death Star; the original painting by Ralph McQuarrie that convinced Daniels that the role was worth taking; Chewbacca, R2-D2 and C-3PO; C-3PO as seen in *Attack of the Clones*; having fun with Carrie Fisher on the set of *The Empire Strikes Back*; the droids make their escape from the *Tantive IV*.



IN CONCERT

Daniels compares this experience to another project he participated in. "Star Wars in Concert is the best job I ever had. Because it was the films, which is great, but it was with a live audience. And from there you get this strange—you could call it the Force—sense of human togetherness, a collectiveness you don't get on a film set. I loved it partly for that, and partly because those thousands of people every night educated me. I could see quite a few rows ahead of me, and hear everybody and sense everybody. It educated me in the sense that I'd never particularly been a *Star Wars* fan; I mean, I'm in them, it slightly robs it of its thrill factor. But what I did get from *Star Wars* in Concert is that millions of people bond with it, millions of people find something in it that I never found.

"I met quite a few fans because of it, and again it educated me, as it does when I come to a convention sometimes; I don't do many. So many people come up and say, 'Thank you for all those years. Thank you for giving me great experiences with my father, he's not here anymore and this makes me think about him.' And that gives a seemingly ridiculous space film far greater value, weight, merit, than just being a film." I comment that he seems to be talking about a kind of family. He

replies, "For some people it was a surrogate family, a safety family. It became a safe haven for quite a few people I've talked to. And therefore when I come to do an event, I do try and retain that respect for it. I don't want to mar anyone's memory. It would almost be sacrilege to hurt it." While Daniels has an amazing grasp

faces—so does Threepio. He's not symmetric. You would think you would have a machine that was. But it's subtly different, and it gives you a hint of humanity."

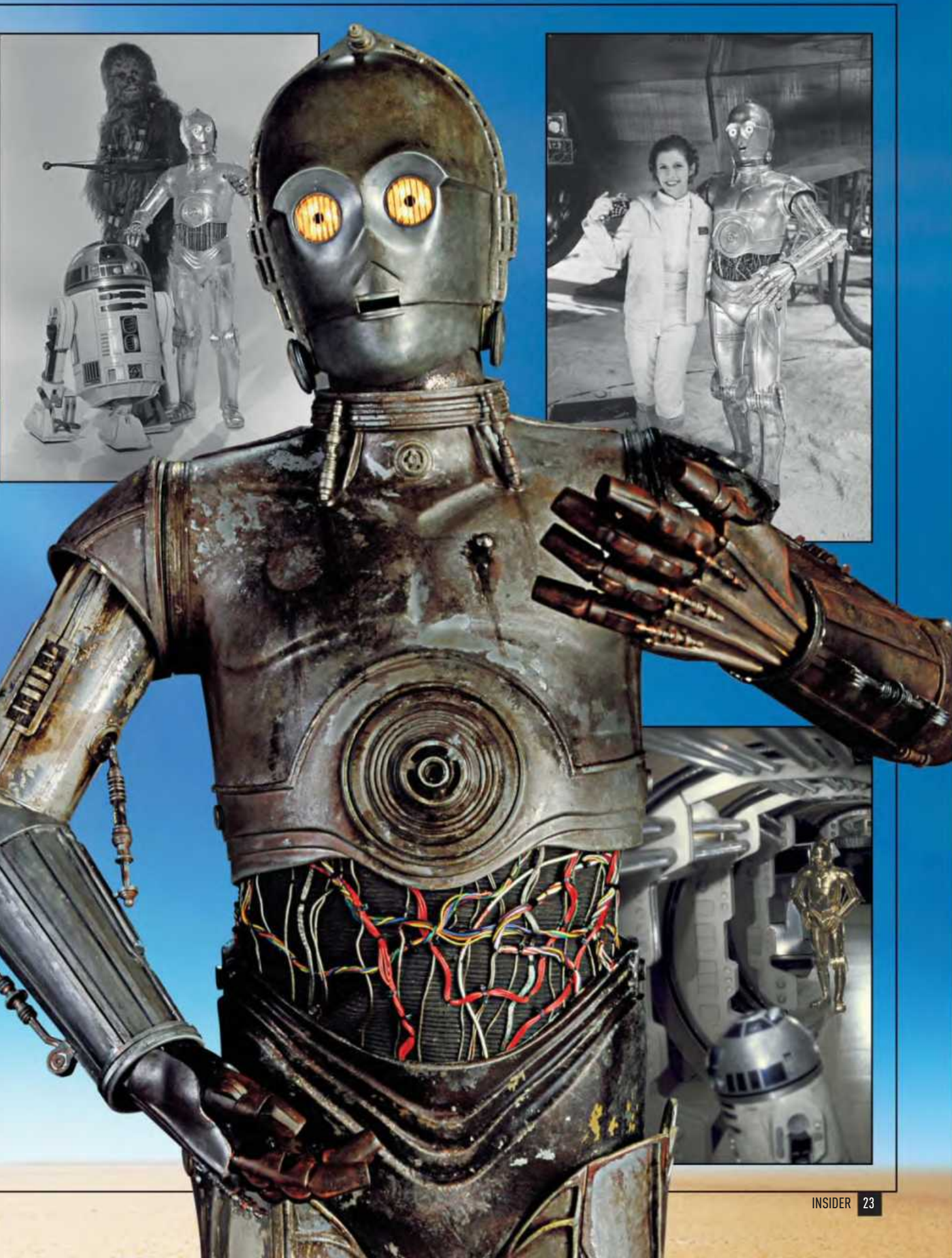
Having gone to drama school and done mime and mask work, Daniels understood the challenges of performing as C-3PO. "A lot

comes from hands and such, it's all classic stuff. That pose, partly it's because there's a bridge under my arm so that they can't go down this far." At this point Daniels stands up and affects the protocol droid's wide-elbow stance.

"Partly it's for the center of gravity, because if I'm moving fast, I'm very, very top heavy." Daniels backs away from his chair and continues, "I met the guy who created Robby the Robot, a Japanese gentleman, who told me over breakfast that he didn't like the way his character moved. Because, if you watch him—and he was the first that ever got what I do—Robby walks like this." Daniels lumbers toward me, demonstrating the wide, straight-legged waddle of the *Forbidden Planet* robot. "It's a totally different character, isn't it? If you have this—" he slips effortlessly into the C-3PO shuffle—"it's very unthreatening. He's not a threatening character. I thought a lot about it."

"I WAS CAPTIVATED BY RALPH MCQUARRIE'S DRAWING. I'VE NEVER BEEN STRUCK QUITE SO MUCH BY AN IMAGE."

on the fandom, I have to ask for his take on C-3PO with the shining costume standing right beside us. "Ralph McQuarrie's drawing—I've told that story so many times, of being captivated by the face in that picture. I've never been struck quite so much by an image. Truly I looked into that face and he looked right back at me." His excitement dims for a moment as he remembers Liz Moore. "This absolutely gorgeous young woman who just was a delight, worked with me molding the plastic cast. She created everything that you see [in the C-3PO on display]. And then she was killed in a car crash before we really began filming. So she never saw Threepio come to life. Yet it was she who created the face. One of the interesting things about the face is, you and I have asymmetrical



WRONG PLACE, WRONG TIME

While the costume helped define his characterization, the veteran actor also shares insight on C-3PO's role in the saga. "Very clearly he was always in the wrong place, and it was always the wrong time. He was totally unskilled in anything useful in the storyline. He was skilled in things nobody ever wanted him to do. That leads to a certain amount of frustration. Especially given the skills in his case—gentle and social and societal—and he was never asked to do this. He was always running away from explosions, something completely alien to him. This gives you a great dramatic contrast."

Sitting among all those amazing costumes, I can't resist the chance to ask Daniels to choose his favorite costume. Without hesitation he responds, "Anything you can sit down in." Given the scope and detail of the prequel trilogy films, I ask him about Padmé's dresses. "Palpatine thought he had more frock, but I'm not sure. I'd have to say slightly, perhaps I took them for granted. It just seemed so normal at the time. It's only somewhere like this that you can actually come up and stare. You don't

have to be somebody who knits or sews or embroiders to say, 'Wow, that's pretty good, the man-hours, woman-hours, people-hours that have gone into these things. You don't see the detail in the film.

"An exhibition like this allows you to be amazed that there are people on this planet—and apparently other planets in other galaxies—who can do this stuff. Now there are not many people who can afford this kind of thing, because it costs

and grown-ups—to be creative. Don't buy a stormtrooper costume; just make one. It has to be the spirit of a stormtrooper. It doesn't have to be totally shiny; use cardboard. Anybody who's here today in a costume that they made, they get a hug—even if they don't want one. I've met so many people who are scientists and roboticists, musicians, painters, designers, teachers, because of *Star Wars*.

"I teach at Carnegie Mellon University at the Entertainment Technology Center. It is amazing if you tease out of the students the facts that they remember about *Star Wars*, the saga; you find in there a complete paradigm of any story. And you can take

from it the creation of the icon. In this room there are several iconic images, and that means something that anybody would recognize, anywhere in the world. C-3PO, of course, being one of them. Darth Vader is upstairs. R2-D2. Chewbacca is there. These are icons. People don't realize that when they see them. They just say, 'I know him.' That's the thing about an icon. It speaks more about being just a gold metal suit. You suddenly put Threepio in context, and you think, *Yeah, he did this and this and he met so-and-so.*"

"SEE-THREEPIO WAS UNSKILLED IN ANYTHING USEFUL IN THE STORYLINE!"

a lot of money. I'm always commenting that in days past it was the church, it was monarchs, who could pay for this kind of thing. Patrons of the arts. In many ways the film industry allows these arts to exist, and hopefully increase. With the money that comes from videogames now, you can pay people to do amazing things."

This leads to me to ask if George Lucas is a patron of the arts, too. "Hugely. Because of his work, his investment in it, he's allowed these arts to flourish. One of the things I absolutely admire about *Star Wars* is that it's encouraged people—kids

Right: Behind the scenes on the *Tantive IV* (Daniels is on the left).

Opposite page: On the set of *The Empire Strikes Back* with John Hollis (Lobot); an uncharacteristically dynamic pose from our favorite protocol droid; C-3PO and Luke; behind-the-scenes on the Jabba's palace set.





INTO THE FUTURE

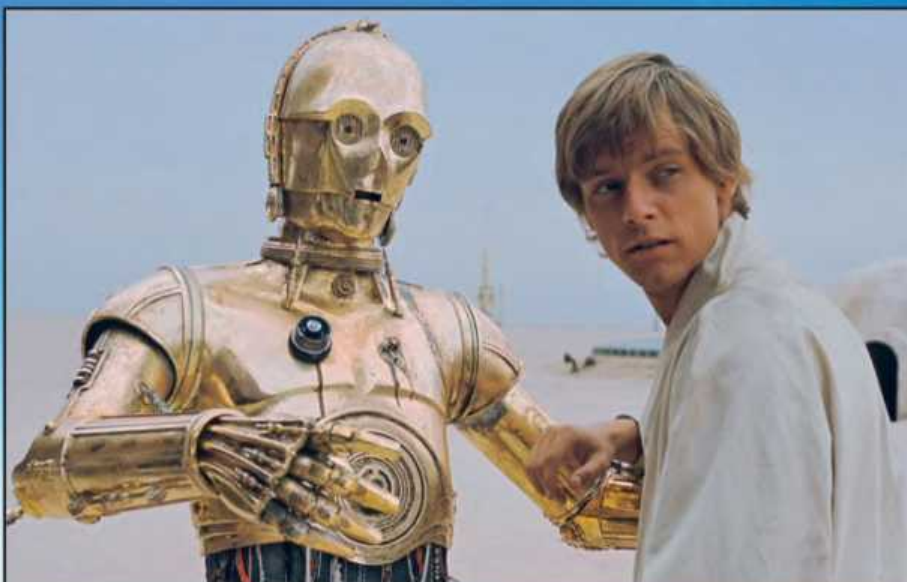
Thoroughly jazzed by Daniels' enthusiasm for the upcoming movie, I take a second to remember the final question on my list. It's not another role in a movie, but writing the foreword to the book *Ultimate Star Wars*, due to be released on April 28. Daniels seems a little perplexed how I know about his participation—until I explain that I'm one of the encyclopedia's four authors. Daniels smiles. "DK are a terrific company. To be asked to write the foreword to *Ultimate Star Wars* was quite an honor, because I'm just one of the things that goes in to making the finished picture. There are lots of people involved."

That admission turns Daniels a bit reflective on *Star Wars'* place in history. "If you think that people are still being taught Homer's *Odyssey* or whatever in school, and how many thousand years ago was that? Two thousand years ago? So there's no reason why people in that age, a thousand years from now, won't be learning about *Star Wars*. Because actually, George has just taken that and moved it into a default. And that was his clever thing, to take this familiarity, so we felt at home." 📖

MORE TO SAY

You can follow Anthony Daniels on Twitter @ADaniels3PO.

HAVE YOU?





Jeffrey Brown and FRIENDS

GOOD NEWS—COMIC STAR JEFFREY BROWN HAS A NEW *STAR WARS* BOOK IN STORES CALLED *DARTH VADER AND FRIENDS*! WE CHATTED TO JEFFREY ABOUT THE NEW BOOK, AND HE SHARED SOME EXCLUSIVE OUT-TAKES AND SECRETS ABOUT ITS CREATION. INTERVIEW BY MARTIN EDEN

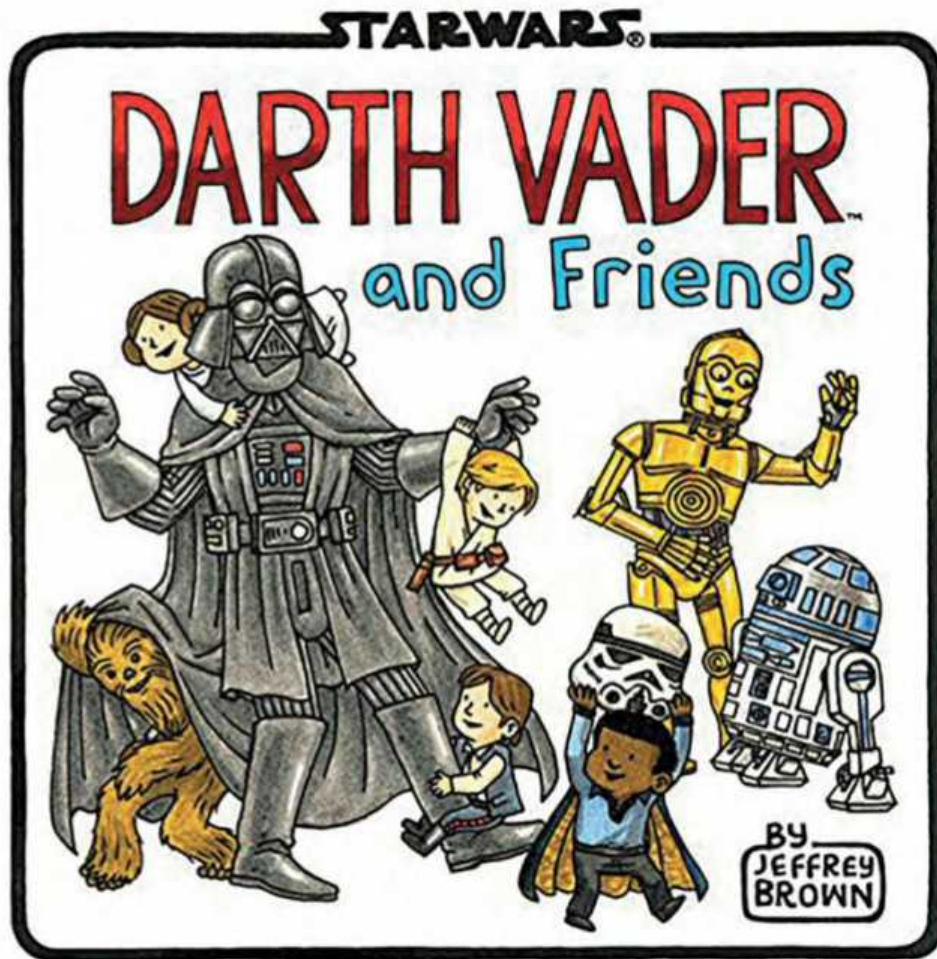
Star Wars Insider: Four books in and you're including Watto, Jabba, Salacious Crumb, Jaxxon (!), and Lobot among the supporting cast. Is there a *Star Wars* character you still haven't drawn yet?

Jeffrey Brown: Somehow, the wampa jokes never make the cut. Might have something to do with most of them being about the wampa's arm getting cut off, or some other violence...

Little Greedo is our favorite. Did you get a particular kick out of drawing anything/ anyone this time round?

I was really happy that I figured out a way to fit Jaxxon in. I'm also a big Nien Nunb fan. Doing the clone troopers bit was also fun. I would've liked to do more of those, but I think they may have all ended up turning out pretty much the same.

"LOBOT IS A FAVORITE. HIS ACTION FIGURE ALWAYS HAD A DISPROPORTIONATE ROLE IN MY PLAYING COMPARED TO HIS ROLE IN THE MOVIE!"



Lobot keeps popping up in the new book—he is a favorite of yours, isn't he?
He is. I don't know why. His action figure always had a disproportionate role in my playing compared to his role in the movie.

There are so many great ideas in this book. How do you keep track of them... and have you ever forgotten a great idea?
When I start working on one of these books, I pick out a sketchbook to carry with me at all times to jot things down. I fill it up with a mix of random ideas as they come, and I dedicate time to sitting down with the movies or trading cards and trying to



I DREW UP A DOZEN OR SO NON-DROID GAGS TO TAKE TO LUCASFILM, AND THESE WERE THREE THAT DIDN'T END UP MAKING IT INTO THE BOOK.



THIS WAS THE ORIGINAL IDEA, TO GET AWAY FROM VADER AND PARENTING, INSTEAD GOING WITH A BOOK ABOUT FRIENDSHIP, SPECIFICALLY R2-D2 AND C-3PO. IN THE END AS PERFECT AS THE TITLE WAS, THERE JUST WASN'T ENOUGH MATERIAL I COULD THINK OF WITH JUST THE DROIDS, BUT THE THEME OF FRIENDSHIP WAS STILL THE DIRECTION I WANTED TO GO. AFTER ALL, STAR WARS FEATURES LOTS OF GREAT FRIENDSHIPS—LUKE AND OBI-WAN, HAN AND CHEWIE, LANDO AND LOBOT, VADER AND THE EMPEROR...



I GOT AN EMAIL FROM JOHN CHAPMAN, WHO PLAYED AN X-WING PILOT (RED 12) ASKING IF I WAS GOING TO HAVE ANY X-WING PILOT JOKES IN MY BOOKS AT SOME POINT. I'VE ALWAYS LIKED ALL THE X-WING PILOTS, BUT THIS JOKE DIDN'T MAKE IT. IT'S ANOTHER CASE OF A JOKE THAT'S SLIGHTLY TOO DARK FOR THE TONE OF THE BOOK.

come up with more ideas. I feel that if an idea truly is great, you'll remember it at some point.

You've drawn all sorts of *Star Wars* characters—the creatures, the X-wing pilots, the main characters, and the droids—where do you think you'd fit into the *Star Wars* universe?

I'd probably be a regular at Dexter's Diner, sitting there drinking coffee while I draw.

We noticed a bit of *Far Side* in these cartoons—are you a fan of that gag strip?

Jedi knight? Delusions of grandeur



THIS IS SOME GREAT SNARK FROM LEIA, BUT WOULD PROBABLY FIT BETTER IN A HAN AND LEIA RELATIONSHIP BOOK THAN THIS FRIENDSHIP STORY.



THIS JOKE MAY HAVE BEEN A LITTLE TOO MEAN, NOT JUST FOR THE TONE OF THE BOOK, BUT IN GENERAL.



OVERALL, THE PREQUEL JOKE DIDN'T FIT AS WELL—ESPECIALLY SEEING VADER AS ANAKIN, ALTHOUGH WHINY ANAKIN WOULD'VE BEEN FUN. I ALSO REALLY WANTED TO FIT THE MIDI-CHLORIAN JOKE IN, AS IT'S ONE OF THOSE THAT WORKS ON A COUPLE DIFFERENT LEVELS.



"I LOVE THE FAR SIDE AND IT WAS A BIG INFLUENCE ON MY HUMOR."

I love the *Far Side* and it was a big influence on my humor, I think. I did a whole book of gags called *I Am Going To Be Small* that was more clearly influenced by it, but that sense of really smart but offbeat comedy is something I always aspire to, including with the *Star Wars* books.

You released a new *Change-Bots* book recently. Was it fun to go back to them? Do you dream of a Michael Bay *Change-Bots* movie?

It's always fun to draw *Change-Bots* stories. The new book was actually complete a couple years ago—most of it was previously published—but its release had to wait until it could fit in Top Shelf's publishing schedule as well as my own. A Michael Bay *Change-Bots* short would be fun. Or maybe a *Change-Bots/Transformers* crossover comic...

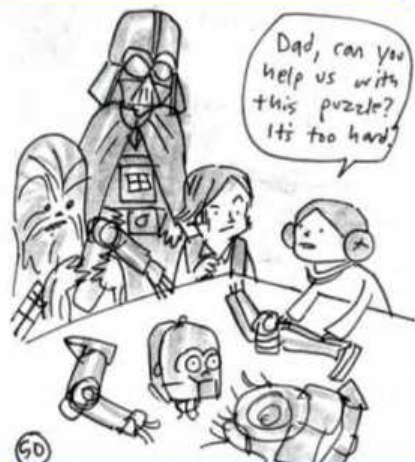
You've risen from an indie comics guy to a cartooning superstar. What advice would you give to aspiring comic creators?

The biggest thing I can say is make work. A lot of it, all the time. I think a lot of potential in artists is wasted because the artist doesn't put in the time to build a significant body of work. You also have to really stick with it, be prepared for rejection, and listen to feedback. Sometimes the biggest critics of your work have

I THINK THE SARLAAC QUOTING GEORGE COSTANZA FROM *SEINFELD* WOULD'VE BEEN GREAT.



ANNIE HALL IS ONE OF MY FAVORITE MOVIES, SO WHEN J. W. RINZLER SUGGESTED A JOKE PLAYING ON THE SCENE WHERE WOODY ALLEN IS TERRIFIED OF DRIVING IN NEW YORK, IT MADE SENSE TO MIX THAT WITH ANAKIN AND OBI-WAN'S CHASE THROUGH CORUSCANT. IT DIDN'T SEEM RIGHT, AGAIN WITH SHOWING ANAKIN, BUT IT ALSO SEEMED TO BE MISSING SOMETHING. SWITCHING TO OBI-WAN RIDING IN LUKE'S LANDSPEEDER FOR THE FINAL SCENE THAT'S IN THE BOOK CLICKED MUCH BETTER.

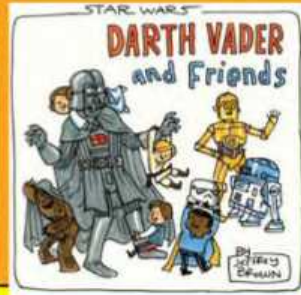
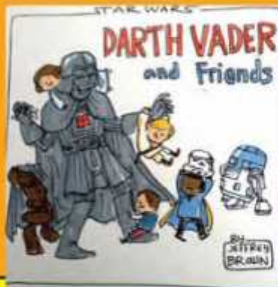


THIS IS AN IDEA I'VE PITCHED IN SEVERAL FORMS FOR OTHER BOOKS—MOST RECENTLY AS A POSSIBLE CHRISTMAS MORNING JOKE, WHERE VADER HAS THE INSTRUCTIONS FOR C-3PO AND IS TRYING TO PUT HIM TOGETHER FOR THE KIDS. IT'S ANOTHER IDEA I LIKE, BUT NEVER QUITE GETS THERE IN TERMS OF HOW DEVELOPED IT IS.

COVER STORY!



THIS IMAGE WAS ORIGINALLY DRAWN FOR THE INTERIOR OF THE BOOK, BUT BOTH MY EDITORS—STEVE MOCKUS AT CHRONICLE AND J. W. RINZLER AT LUCASFILM—PICKED IT OUT AS A POSSIBLE COVER CHOICE.



AFTER GETTING SOME FEEDBACK I DID ONE MORE COLOR SKETCH, BUT THEN WE DECIDED IT NEEDED C-3PO FOR THE FINAL TOUCH, REQUIRING ONE LAST SKETCH BEFORE MOVING ON TO THE FINAL ARTWORK.



THE THREAT OF VIOLENCE NEVER SEEMS QUITE RIGHT FOR THESE BOOKS, BUT I GET A KICK OUT OF THE IDEA THAT LUKE WOULD ACCIDENTALLY KILL THIS HORRIBLE RANCOR MONSTER.



I'M ALWAYS UP FOR DRAWING AT-ATs, BUT I'D ALREADY DONE A JOKE WITH LUKE BREAKING A WINDOW, AND THIS JUST DIDN'T MAKE THE CUT.

legitimate points, even if their delivery isn't great. Finally, focus on the ideas you want to express—don't get caught up in worrying about career, the size of audience you'll have, or how much your life will change once the world sees your brilliance. If you don't focus on the work, those things definitely won't happen, even if they may not happen at all in any case.



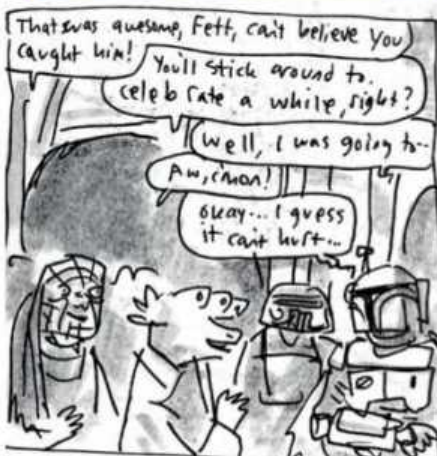
FOR EVERY VADER BOOK I'VE DONE, THERE'S BEEN AT LEAST ONE OR TWO JOKES THAT I KNEW WOULD NEVER MAKE IT INTO THE BOOK, BUT I HAD TO AT LEAST SKETCH OUT FOR MY OWN AMUSEMENT.

So we know your oldest son, Oscar, has seen the *Star Wars* movies now. How's your littlest son getting along with them?

Simon is just turning two years old and still hasn't seen any yet, so he's way behind me. He has been playing with some action figures, as well as grabbing Oscar's LEGO *Star Wars* whenever they're within reach.

What projects have you got coming up—both *Star Wars*-related and non-*Star Wars*-related?

I got to be a judge for UNIQLO's *Star Wars* T-shirt contest, which also meant I got to draw a couple shirt designs (which will come out this spring). The big project I'm working on now is the first book in a middle grade series called *Lucy & Andy Neanderthal*, which is basically about cavemen but using the most up-to-date research I can find. The tone and humor is similar to *Jedi Academy*, but it's a pretty different subject than *Star Wars*. 🍌



UNFORTUNATELY, I DIDN'T GET AROUND TO WORKING ON ANY BOUNTY HUNTER IDEAS ENOUGH TO MAKE THEM WORTH PUTTING IN THE BOOK, BUT THESE WERE TWO IDEAS THAT STILL HAVE POTENTIAL, I THINK.





A TRIP TO THE LIGHT SIDE

LIGHTING & VFX SUPERVISOR **JOEL ARON**'S GROUNDBREAKING WORK ON *STAR WARS: THE CLONE WARS* ENSURED IT WAS ALWAYS THE BEST-LOOKING SHOW ON TV. NOW HE'S BACK AT WORK ON *STAR WARS REBELS*, GOING TO EXTRAORDINARY LENGTHS TO MAKE THE SHOW LOOK GREAT! INTERVIEW BY **JONATHAN WILKINS**



Opposite page, from top: The “Fives” and the “Yoda” arcs that proved to be the final episodes of *Star Wars: The Clone Wars* that Aron would work on.

Left: *Star Wars Rebels* retains the stunning look that made *The Clone Wars* stand out.

Below: Lighting & VFX supervisor, Joel Aron.

Star Wars Insider: What was the last work you did on *Star Wars: The Clone Wars*?

Joel Aron: The very last thing I did on *The Clone Wars* was with Sean Wells, our colorist, working on the final episodes for color grade. We pushed it a little further than we ever did as we were working on the “Fives” arc last. The very last episode we did was episode 521, which was the final episode of the “Yoda” arc. Sean and I took our time with it, just to make it right.

We didn’t get a chance to wrap up the *Clone Wars* at the Big Rock animation facility; we had to wrap it up here at LDAC where Industrial Light & Magic is. It just didn’t feel the same. We didn’t get that solid sense of closure that we usually get with each episode. It was just a lonely departure, just me and Sean. Obviously, it still had to go through final sound, but it felt like we’d put

the baby in the basket and pushed it down the river. There was no fanfare; it really didn’t all come together for me until we watched it on Netflix. It was really like, *Wow, it is done.*

We’d always assumed that we were just going to keep doing this show for George and he would screen it in his backyard for everybody, and everyone would be happy! David Meyers, who was the storyboard artist, did the final shot. It’s a slow little drift up and ends on a low-resolution flower hanging on a tree. It’s not the most beautiful flower; it’s not the most beautiful tree; it’s not the most well-illustrated object, but it was a very poetic way to end the series.

Was the changeover from *Clone Wars* to *Star Wars Rebels* a smooth transition?

We started production on *Star Wars Rebels* really quietly. Once we knew

that the *Clone Wars* was ending, we knew we had to start something else. So, secretly, people were brought on to *Rebels* as they were needed. I was brought on early in the design phase right after they knew what kind of characters they needed. I was splitting time a little bit, and a few of us were. The *Rebels* crew was very small. It was just a few designers, Dave Filoni, Athena Portillo and Liz Marshall and our production people. From there, we’ve just slowly transitioned our efforts into getting *Rebels* off the ground. We found ways for people to keep busy on the *Clone Wars* until we were pretty much done and then we just transitioned.





It was kind of bittersweet, every once in a while, as we started to do more and more *Rebels* work, to have to go back and do *Clone Wars* postproduction work, like the color grade and final sound. It felt like an old friend. I really miss the *Clone Wars*.

How does *Rebels* differ from the *Clone Wars*, from your point of view?

It's a lot of weight on my shoulders. Dave Filoni put a lot of trust in it as he did with the *Clone Wars*. Everyone's operating within their little section of the production. On *Rebels*, we're a much smaller crew and we have to follow a desired look. With Kilian Plunkett as art director and me as lighting supervisor, we targeted the Ralph McQuarrie look. Going on to *Rebels*, I had to do something a little bit different. On the *Clone Wars*, I was always looking at anything movie-related that I loved, but always keeping that kind

**"WITH *STAR WARS REBELS*
WE NEEDED A
RALPH MACQUARRIE LOOK."**

of Frank Miller-style hard-contrast with the look. But with this, we needed a Ralph McQuarrie look.

What I did in the very beginning was I took a very well-known painting that Ralph McQuarrie did of Boba Fett and the bounty hunters and rotoscoped each character out in Photoshop. I looked at each character against black. I looked to see how rim light was used, how fill light

was used, how silhouette shape was used and how shadow was used. From there, I had to steer away from the *Clone Wars* setup for how our characters are rendered and lit. I developed a material or a shader for our characters that would give them a Hayao Miyazaki-style flat look and still be able to light them like CG and still have that kind of look we had on the *Clone Wars*. We didn't want to stray too far from the *Clone Wars* because we were really comfortable with how fast we could move the show.

We didn't want to introduce anything heavy, so we had to keep it light. That's why the characters have the same vibe as the *Clone Wars* looks-wise, but with a more McQuarrie-esque paint job and McQuarrie lighting. That was really the biggest challenge and the biggest transition: taking the lighting that we'd done in the *Clone Wars* and adapting it to a Ralph



Above: The rotoscoped bounty hunters, as drawn by Ralph McQuarrie, that become a key ingredient to establishing the look of *Star Wars Rebels*.

Opposite page, from top left: The distinctive lighting effects aboard the *Ghost* hearken back to the original trilogy; Zeb, another link to Ralph McQuarrie's original production paintings.

Right: Ezra in action. Note the beautiful lighting both on him and the street behind.

McQuarrie look. I also came up with a bunch of ways on the show to reflect back to the original *Star Wars* movie and the original McQuarrie art.

It starts with Kilian and the design team doing all the designs that feature that Ralph McQuarrie look and continues all that through into lighting. Working closely with them, we found ways to get the background paintings to look authentic and to make the sets feel like they have drawn lines with pencil lines. If you look at our textures, you'll actually see what appear to be pencil lines. Even when you zoom up close you'll see what looks like a pencil scratch.

Probably the most challenging element of all is that Disney wants to see things light and bright—*Rebels* airs on the Disney XD. I can get the studio to light it the way I need to, but then in post we go ahead and lift everything up to make it brighter, to add contrast. That's really been the biggest transition change for us: Doing a lot of the final look in post. One of those things is adding film grain onto the show. It's something that not a lot of episodic television shows are doing; it gives the show a good look.

Can you talk a bit about the process of adding film grain?

I really wanted to study the effects of how film grain reacts with the Kodak-made film stock. That was the film stock that was originally used to shoot *A New Hope*. When *A New Hope* was shot, they were thinking, *We're going to have a lot of effects on this. Let's shoot it with the effects film stock.* That's why the movie tends to look a bit green over time; it just has this look that's a bit off. I studied that grain structure and did a few tests, and showed Dave Filoni what a *Clone Wars* shot would look like with this film grain. This what I call "edge dithering," which is a common thing used in feature films. Having come from feature films, it's something that I'm always sensitive to.

When you put a CG object over a live-action plate, usually the CG doesn't have grain, but the background plate does and so you add grain to that CG render. When you do that, the CG has a razor sharp edge and so what I noticed when I cut up the Ralph McQuarrie painting was that Ralph painted in such a way that the colors blended together. You never have a razor sharp edge,



there's always this little bit of break-up. So I came up with this really cheap, low budget way to do that edge blend, but on the entire image, which was all digital.

I found a way to do what they all an "edge detection sobel," where I can find all the high contrast edges of everything in an image and then I apply dithering just to that area to break up the edges just a touch. I have the studio do that, so if you look at our un-color corrected images, you'll see on almost every single edge there's a little bit of fizzle, like little marching ants around the edges. That gives us our break-up that makes the characters fall into the plate a little bit better.

When we're in our final color grade, I've figured out the color structure that the grain does, which pollutes the shadow values with a little bit of green and then on the high end it puts a little bit of yellow and red, like you see if you were to watch an original print of *Star Wars*. Then we apply that grain on top of the fully rendered image that has that edge-dithering affect and so you get what appears like an old Miyazaki film. Now there's film grain on it; it looks like it's been filmed.

"OUR LIGHTSABERS ARE A LITTLE BIT THINNER, THEY'RE SHAPED MORE LIKE RALPH MCQUARRIE LIGHTSABERS."

How else did you link the show to the original *Star Wars* trilogy?

Sometimes I'll spend a long time researching! A classic example of that is the lightsabers on the show.

I just kept going back to when Obi-Wan hands Luke the lightsaber for the first time and Luke turns it on. It's the first time you've ever seen a lightsaber, and there's something about the way it moved, the way it wiggled, the way it crackled with sound. Everything about it made it feel real. In later films, it turned into what felt like a long light bulb and it just glowed. It didn't do anything, it just illuminated.

I did a lot of research and then [*The Making of Star Wars* book author] J. W. Rinzler heard me talking about the lightsaber because I was trying to find old footage of it. He said I should talk to [original lightsaber creator and set decorator] Roger Christian about it.



Roger got Ben Burtt involved and they both told me how it was done. Then I found all this archival footage of early lightsaber tests. Using all this data, I was able to construct a CG version of the original lightsaber.

Basically, in CG, I just did the simplest thing: I built a dowel that was like a long, skinny tube. I then mounted it on a base plate, and I spun the plate. I used Kanan's lightsaber as a test and I spun the disk, and I created a material on the long dowel

shape that did exactly what the original did, which was it reacted to the light in a way that caused it to glow erratically from the spinning dowel.

Our lightsabers are a little bit thinner, they're shaped like more McQuarrie lightsabers—that's our lightsaber.

Rebels is full of all these little tiny stories of how we used simple ways of doing things that were exactly how they did it in the 1970s. I'm still waiting to see how people receive the lightsabers.



Opposite page, from top: Agent Kallus and his squad of stormtroopers; the *Ghost* makes the jump to hyperspace!

Left from top: The original lightsaber before the effect was added; the first glimpse of the lightsaber in *A New Hope* (1977) influenced Aron to return to a distinctive, deadlier version of the ancient Jedi weapon in *Rebels*; Kanan brandishes his lightsaber in *Rebels* as built by Aron, with help from original creators Roger Christian and Ben Burtt.



I matched the wiggle frequency to the same frequency that Obi-Wan's lightsaber had. Remember when Obi-Wan cut the guy's arm off and there's this one shot that's just a close-up of him, and the lightsaber is next to his face flickering back and forth? I tried to match that kind of

flicker rate and for the longest time I just had that and then my render up. It took me weeks to nail this—but now we've got it set up, it renders itself so the artist doesn't even need to worry. They just turn on the lightsaber and it works like I developed it. It's one of my favorite things about the show so far! 🙌

MORE TO SAY

Take a look Joel's fantastic photography at www.joelaronphotography.com

HAVE YOU?

AUTHORS OF THE EXPANDED UNIVERSE

MATTHEW WOODRING STOVER

BY MICHAEL KOGGE

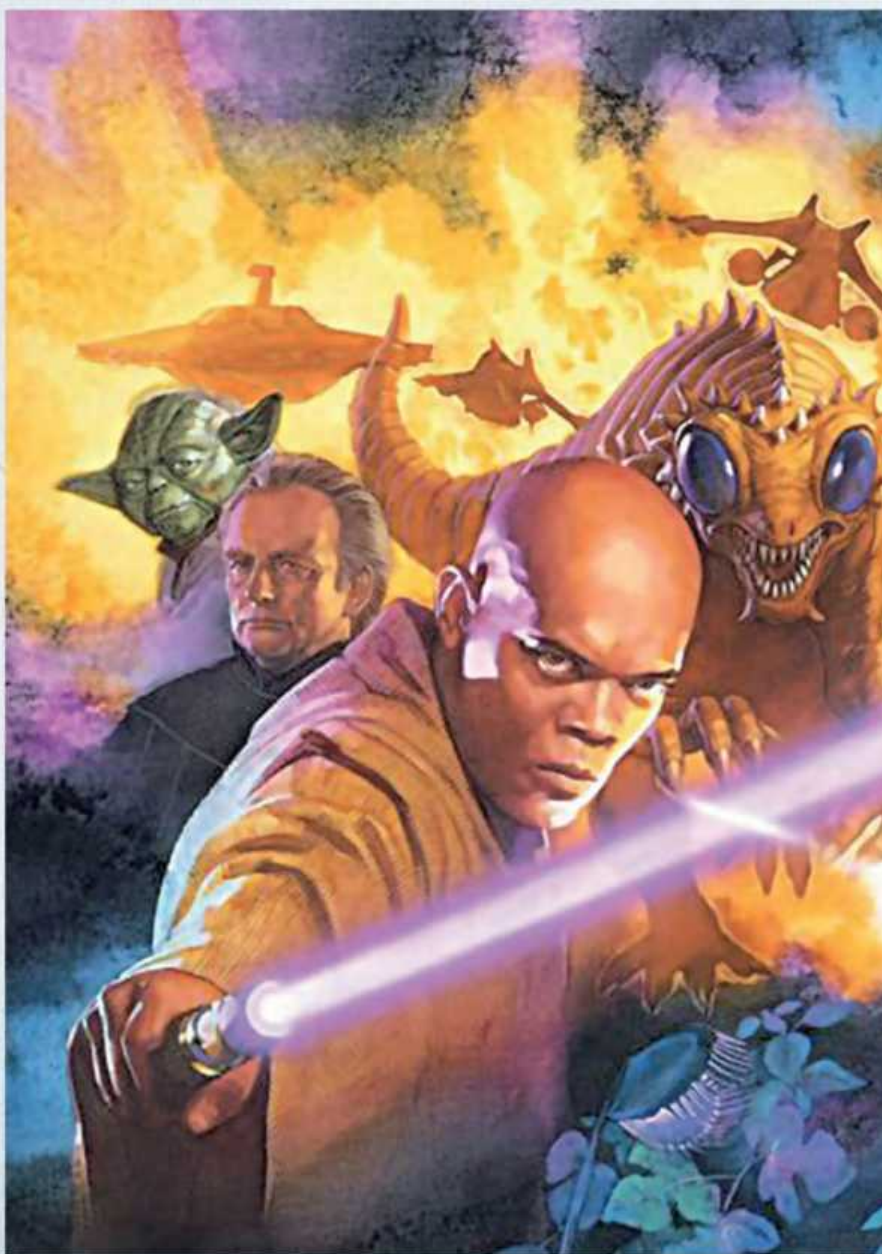
A SUCCESSFUL SCIENCE-FICTION AUTHOR IN HIS OWN RIGHT, MATTHEW WOODRING STOVER'S *STAR WARS* NOVELS INCLUDE THE DEFINING MACE WINDU NOVEL, *SHATTERPOINT*, AND THE MUCH-CHERISHED NOVELIZATION OF *REVENGE OF THE SITH*. BUT THE PATH TO SUCCESS WAS LONG AND HARD...

Right (this page): Stunning art for the Japanese edition of *Shatterpoint* by artist Tsuyoshi Nagano.

Right (opposite page): Author Matthew Woodring Stover relaxing with an Ewok-like feline friend!

In the summer of 2001, a writer new to the *Star Wars* galaxy, Matthew Woodring Stover, delivered a manuscript titled *Traitor* to the editorial desks of Lucasfilm and Del Rey Books. Commissioned as the 13th entry in what would be an epic 19-novel saga called The New Jedi Order, Stover's *Traitor* was slotted to be published as a mass market paperback in July of the following summer, on the heels of the 634-page hardcover doorstopper *Star by Star* and the *Dark Journey* and *Enemy Lines* paperbacks. Other than providing readers with an exciting action-adventure, not much was expected to happen in these paperbacks. In fact, when the editorial team first conceived of the New Jedi Order, they intended the paperbacks to recount the minor, "fill-in" stories of the series, while the five annual hardcovers would be penned by top industry names and feature galaxy-shaking events, like the deaths of major characters.

Yet *Traitor* was anything but a minor action-adventure. Perhaps the shortest book in the series in word count, it packed the biggest emotional (and philosophical) punch, recalling Yoda's quip, "Size matters not." Stover's paperback novel would become the center of the saga—and a story that influenced the rest of the *Star Wars* Expanded Universe fiction for years to come.





SMALL TOWN, BIG IMAGINATION

Though his works often tackle themes of suffering and ultra-violence, Stover's childhood was anything but, as he grew up in calm, peaceful suburbia. The youngest of four children, Matthew Woodring Stover—Woodring, an Anglicized French family name—was born in 1962 in York, Pennsylvania, a few miles from Gettysburg. Until he was three, his family moved around quite a bit, finally settling in the small town of Danville, Illinois. There his father worked as a mechanical engineer doing HVAC design and his mother taught rhetoric at the community college.

Church was where Stover's love for words originated. But it was the church program rather than the religious rituals that fascinated the young Stover. He would circle words in the program he didn't understand, and during breaks in the service, his mother would sketch definitions to keep her son happy and quiet.

Stover's oldest brother, Tom, possessed a huge library of science-fiction novels at home, and it was from there that Stover's education in the genre began. He read his brother's favorites, the hard science-oriented stories of Larry Niven and Robert Heinlein, then gradually moved on to more experimental and fantastical fare by the likes of Fritz Leiber, Roger Zelazny, and Stephen R. Donaldson, three authors who had a tremendous impact on the burgeoning novelist. Donaldson's *Chronicles of Thomas Covenant* showed Stover that fantasy could be written for grown-ups and deal with adult themes and conflicts. Roger Zelazny, on the other hand, impressed Stover with how he engineered his fantasy worlds through prose, making his science as poetic as magic and his magic as



STOVER'S *TRAITOR*
INFLUENCED *STAR WARS*
FICTION FOR YEARS
TO COME.

practical as science. And Leiber's Fafhrd and the Gray Mouser stories were Stover's personal favorites as a teenager, so much so that he would set his first novel, *Iron Dawn*, in the same legendary city of Tyre where the first of the Fafhrd tales takes place, in homage to Leiber.

Despite Stover's passion for literature, he didn't see himself becoming a professional writer from the outset. He dreamed of being an actor. Stover enrolled at Drake University to major in acting and went on to play many roles both at Drake and on the Chicago stage, including being cast as the Prince of Denmark himself in a touring university production of Shakespeare's *Hamlet*.

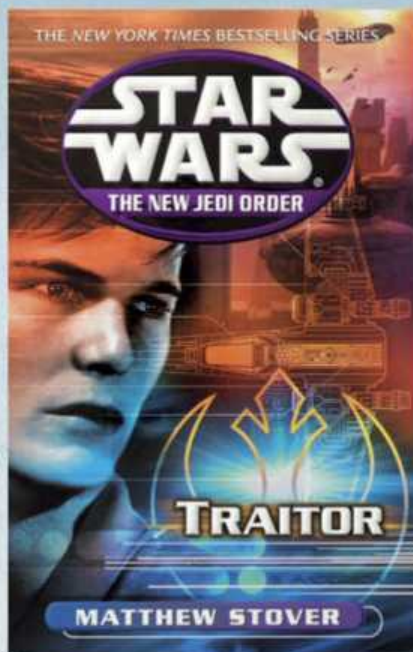
But an actor's life is a fickle one, based on fortune as much as talent, and Stover held down jobs as a bartender and martial arts instructor during the lulls between roles. He also turned to writing, thinking that might be his true vocation.

At first he tried his hand at a detective novel, having been taken as an adult reader by the hardboiled prose of Raymond Chandler and Dashiell Hammett. He soon found he lacked confidence in rendering a realistic urban setting that was a requirement of the genre. "I'm from a small town in central Illinois," says Stover. "At the time when I was writing, there was no such thing as a detective story set in a small town in America." The Los Angeles of Chandler and the San Francisco of Hammett seemed to him as exotic as Macau or Peking.

So Stover returned to the genres that excited him as a youth. In science fiction and fantasy, he could work more with his imagination and less with the real world. And setting no longer proved a problem. "I could make up my own cities, make up my own cultures. I didn't have to be there and know what things were like," Stover admits. "Also, science fiction and fantasy gives me the leisure to indulge my hobbies. I've always been interested in philosophy and comparative religion, and different sorts of mystical systems. One of the things you can do as a fantasy writer is explore how things would work if one or more of these particular mystical conceptions of the world or the universe are actually true."

MYTHOLOGY AS TRUTH

A close reading of Homer's *Iliad* and *Odyssey* led Stover to the real-life story of Heinrich Schliemann and



"I WAS LISTENING TO ALEC GUINNESS TALK ABOUT THE JEDI AND SOMETHING IN ME SAID, 'WELL, THIS IS TRUE.'"

gave him the seed for his first novel, *Iron Dawn*, set during the Bronze Age. Schliemann was a 19th Century German archeologist who found what hundreds of others had searched for since the Renaissance: the legendary city of Troy. Instead of dismissing Homer's texts as pure mythology, Schliemann sifted through them for geographical details, which he realized corresponded to the coast of modern-day Turkey.

"He was the first guy in 500 years to wonder if Homer might have been reporting history in addition to telling a story. This made a huge impression on me," Stover says. "The underlying premise of *Iron Dawn* and its sequel *Jericho Moon* is that, like the *Iliad*, maybe the foundational cultural myths of all of the civilizations of Earth have a basis in fact, at least metaphorical fact."

Not connected to anyone in the book trade, Stover sent *Iron Dawn* out to a number of publishers. "I was one of the last of the slush pile guys," he remembers, referring to the days when authors could submit their manuscripts without having an agent. Though the novel wasn't immediately published, an editor's recommendation got Stover an agent who later sold the book to Roc. Soon Stover

wasn't waiting for audition callbacks, he was hard at work on *Jericho Moon* and *Heroes Die*, a story he had conceived nearly 20 years earlier, after a viewing of *Star Wars*.

NOT JUST A MOVIE

Stover saw *Star Wars* the weekend it opened in Danville in 1977. To this day, he vividly recalls the scene when Obi-Wan gives Luke his father's lightsaber, set to the quiet, romantic strains of John Williams's music. "As I was watching this, I felt—I didn't feel—I knew that despite the fact that this was just a movie, despite the fact that it was made by this George Lucas guy who I didn't know really much about (except that I'd seen *American Graffiti* and thought it was really cool), and despite the fact that here was Alec Guinness, who I'd seen in a dozen movies at least, talking to some other guy who I knew was an actor,

I was listening to him talk about the Jedi and something in me said, 'Well, this is true.'

"I never was under the delusion that by 'true'—what I felt was true—meant 'factual.' It doesn't. It means there was something about

it that rang a bell I didn't even know was inside my head. And I guarantee it's that same bell that rang for so many people."

Stover returned to the cinema many times that summer and subsequent ones when *Star Wars* was re-released. One such screening in 1979 inspired *Heroes Die*, the first novel in a tetralogy that Stover considers his magnum opus, *The Acts of Caine*. "There's this moment [in the movie] where Han and Chewie are surprised by a dozen stormtroopers and Han starts firing, drops a couple of them, and shouts and charges. And the stormtroopers break and run. It's funny as hell," Stover says. "I was thinking, he also just killed three guys. We're laughing, but he just killed three guys."

This scene made Stover question the nature of violence in relation to entertainment. "I thought, *What if this wasn't just a movie? What if the hero that you're cheering for is killing real people who really die? How does that make you feel?*" he asks. "It was *Star Wars* that got me thinking about that, about how we react to violence is largely mediated by the format of the violence presented to us. It's one thing to watch a shoot-out on a TV show, it's another thing to watch a shoot-out on the news."



Left: Dave Seeley's cover art for Stover's 2008 novel, *Luke Skywalker and the Shadows of Mindor*.

Opposite page: Stover's pivotal story in The New Jedi Order series, *Traitor*.

Right: Stover's novelization of *Revenge of the Sith* redefined what fans could expect from a movie adaptation.

Right, opposite page: Brian Rood's art for "The Tenebrous Way," Stover's short story that appeared in *Star Wars Insider* #130.

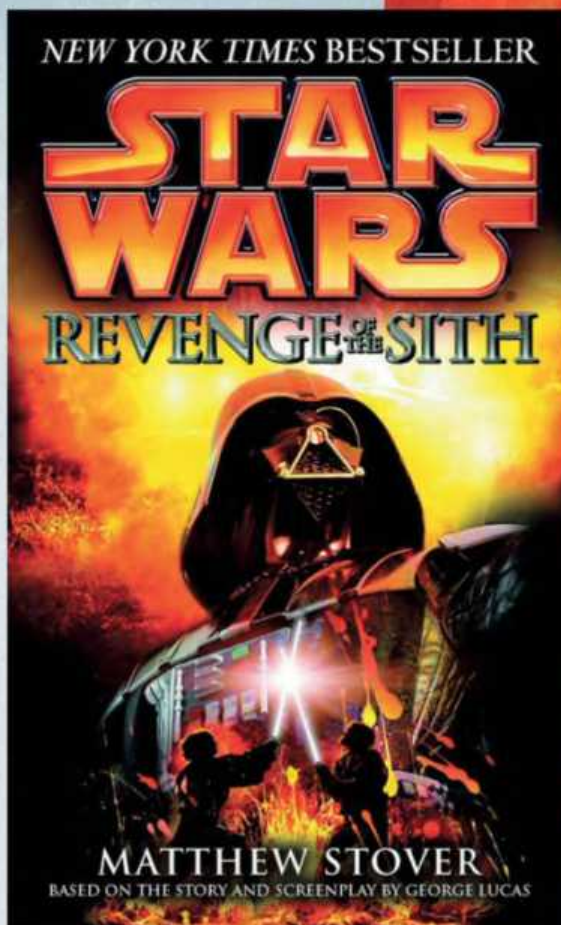
OVERWORLDS AND UNDERWORLDS...

Del Rey released *Heroes Die* as a trade paperback in August 1998. Coincidentally, Lucasfilm had just awarded the publisher the rights to publish *Star Wars* fiction, a license they had previously held in the 1980s. The Del Rey editors felt that Stover's muscular and gritty style might match up well with the dark tone of The New Jedi Order, so they sent *Heroes Die* to Lucasfilm for Stover to be considered as a potential candidate. Lucasfilm agreed with Del Rey's assessment, and assigned Stover to write the novel that showed how the tragic death of Anakin Solo transformed his older brother, Jacen.

Stover poured his heart and soul into the novel, writing it in an intense seven months. Originally called *Underworld*, the book was re-titled *Traitor* to avoid confusion with a Dark Horse comic series at the time. Yet *Underworld* fits the story quite well, for in it Jacen Solo travels through the "land of the dead," encountering a former Jedi Knight, Vergere, who is the opposite of Yoda. In this metaphorical hell, Vergere teaches Jacen about her conception of the Force by having him physically, emotionally, and mentally suffer the worst Yuuzhan Vong tortures. At the same time, she makes Jacen stronger, forming him into a new kind of Jedi Knight who is able re-emerge into the land of the light, betray the World Brain that controls Coruscant, and use his new powers in the service of his people.

Stover steeped Vergere's wisdom in Taoist philosophy, blowing many readers' minds by showing the ambiguities inherent in the Force. In Stover's view, the Force needn't be a simple dichotomy of good versus evil, Jedi versus Sith. He also purposely left Vergere's true alignment in the cosmic balance unexplained. "You never see inside Vergere's head in that book," Stover says. "You only see what other people think as they interact with her."

A later story conference with George Lucas confirmed Stover's instincts about Vergere and the Force. "Mr. Lucas himself told me that [*Star Wars*] is not about answers," he recalls.



"Some things are supposed to be mysterious."

Stover returned to the Overworld universe of *Heroes Die* to write a loose sequel, *Blade of Tyshalle*. Meanwhile, reader reaction to *Traitor* proved extraordinary. Two years later, Lucasfilm hired Stover to write *Shatterpoint*, a prequel hardcover pitched as *Apocalypse Now* with Mace Windu. And in 2004, Stover received an unexpected phone call from editor Shelly Shapiro of Del Rey. She asked him if he was interested in writing the novelization for *Revenge of the Sith*. "I may have actually fainted for a little bit after that, I don't really recall," Stover says. "Getting that phone call was one of the biggest things that ever happened to me."

"MR. LUCAS TOLD ME
THAT *STAR WARS* IS NOT
ABOUT ANSWERS."



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Age of Bronze duology: *Iron Dawn* (1997) and *Jericho Moon* (1998) (Roc; ebooks on fsand.com)

Acts of Caine tetralogy: *Heroes Die* (1997), *Blade of Tyshalle* (2001), *Caine Black Knife*, (2008) *Caine's Law* (2012) (Del Rey)

Short stories: "Equipment" (*Star Wars Short Story Collection*, 2003), "The Tenebrous Way" (*Star Wars Insider* #130) and "A Friend in Thark" (*A Princess of Mars—The Annotated Edition—and New Tales of the Red Planet*)

...AND NEW WORLDS

Stover's last *Star Wars* novel was 2008's *Luke Skywalker and the Shadows of Mindor*. In the meantime, he's contributed to other universes, such as Sony's *God of War* and Edgar Rice Burroughs's *Mars*, while also completing his Acts of Caine tetralogy with *Caine Black Knife* and *Caine's Law*. But he is always grateful to fans for their appreciation of his *Star Wars* stories. "I take *Star Wars* even more seriously than I take my own stuff," he says. "Writing a *Star Wars* book is far harder for me than writing an original novel. It's something I approach with a great deal of care. Because I was a fan first. Was—and *am*—a fan." 🗡️

EXPANDED

Michael Kogge can be found online at www.michaelkogge.com.

UNIVERSE



MEMOIRS OF AN EWOK

IT'S AN INCREDIBLE 30 YEARS SINCE THE RELEASE OF *RETURN OF THE JEDI*, AND SO MUCH HAS HAPPENED. BUT AT THE START WAS MY FIRST DAY ON SET....

MEMORIES...

Richard Marquand was a very considerate director. He wasn't one of those directors who yelled or anything like that. He would quietly talk you through what was happening. I got on with the job in hand, and interpreted it in my own way by adding things in, like tilting my head from side to side.

Kenny Baker, who is best known as R2-D2, and I had a scene together. Kenny (as Paploo) would always jiggle around quite a lot and looked like he was in a hurry. Richard noticed that I'd started to take on those little traits. He said, "Go and be your own character. You don't have to copy Kenny. Keep doing it in your own style, because that's what we love." Wicket's a lot more chilled out than Paploo.

It's a trap you can fall into as an actor. If someone is doing an accent, you can end up doing the accent as well, if you're not careful. Richard steered me back on course and we carried on from there.

Main image: Warwick Davis as the lovable Ewok warrior, Wicket!

Right, above: Kenny Baker (Paploo) has fun behind the scenes.

Right: Director Richard Marquand wrangles Ewoks on location.







Main image: Sound designer Ben Burtt plays some Ewok sounds to the residents of the village. Warwick can be seen just in front of him.

Above: The Ewoks prepare to cook their rebel guests!

Opposite page, top right: Poster art for the two Ewok TV movies that saw Warwick reprise the role of Wicket.

LIFE IN THE EWOK VILLAGE

I remember it being very cold; it was a very cold winter when we were shooting in the UK. We would come out of the soundstage at Elstree. There were two soundstages next to each other; one with the Ewok village set and the other with the *Millennium Falcon*. When you walked between the stages there was a sheltered area. You'd not get rained on, but the ends were open to the elements, so the wind would blow down. We'd walk down in the Ewok suits, steaming, and a lovely cold draught would blow down this alleyway and keep us cool.

On the set, there were some log cabins where we'd sit and relax while waiting for the next set-up. Back in those days they'd use incense to give a haze to the atmosphere and the smell was quite overwhelming. If I smell incense now, I can be transported right back to the Ewok village.

Working in those conditions was pretty oppressive. It was hot for the crew, let alone the Ewoks! Then you've got the smoke and the lights, and you're working 20 feet off the ground! It was a difficult environment to be in and there wasn't much room with all the equipment and crew. It was quite a challenge to shoot.



THE EWOK MOVIE EXPERIENCE!

When we made the two Ewok TV movies, they changed Wicket's costume somewhat. In improving it (as they thought), they based Wicket's feet around a pair of trainers, so I could put my feet in, do the laces up, and then over the top of it was the molded Ewok foot with toes and fur. If I lifted up my foot, you could quite clearly see the tread of the trainer underneath. The feet I'd been used to while doing *Return of the Jedi* were made of foam rubber; the whole foot was. It was like wearing a very bulbous slipper with an inch-thick sole. As I walked it was like being on a really rounded cushion, so it gave me a very distinctive walk. Wearing these made me feel like the character. When I wore the new shoes, I didn't feel anything like the character anymore. It changed the way I walked and it was completely different. It's amazing that something as simple as a pair of shoes can be so important! 🙄

EXPANDED

Read more about Warwick in his autobiography *Size Matters Not: The Extraordinary Life & Career of Warwick Davis* available now!

UNIVERSE



STAR WARS COSTUMES

COSTUMES
FOR A GALAXY
FAR, FAR AWAY

INSIDER TAKES A LOOK AT SOME OF THE TREASURES INSIDE THE *STAR WARS* WARDROBE ARCHIVES IN AN EXCLUSIVE REPORT BY AUTHOR BRANDON ALINGER.

In writing *Star Wars Costumes: The Original Trilogy* (Chronicle Books, October 28, 2014), I had a rare opportunity to conduct an in-depth examination of a specific facet of a film series produced decades ago. What other movies would ever receive such treatment? The outfits showcased in the book belong to characters who have become ingrained into popular culture—and why shouldn't they be? As costume designer Deborah Nadoolman-Landis (who is responsible for outfitting another famed Lucasfilm adventurer, Indiana Jones) said, "Costumes are so much more than clothes, embodying the psychological, social and emotional condition of the character at a particular moment in the script. The costume designer gives the clothes to the actor, the actor gives the character to the director, and the director tells the story. Cinematic icons are born when the audience falls deeply in love with the people in the story. And that's what movies, and costume design, are all about."

The original trilogy's costumes warranted a book of their own, as their creation tale is enormously complex. Just as *Star Wars* was no ordinary film series, the saga's costume are not your typical ensembles. Over the course of the trilogy, three costumes designers—John Mollo, Aggie Rodgers, and Nilo Rodis-Jamero—and dozens of technicians, wardrobe personnel, and outside vendors worked diligently to bring authentic characters to life through their costumes. "The costumes from *Star Wars* are really not so much costumes as bits of plumbing and general automobile engineering," said *A New Hope* costume designer John Mollo while accepting the Academy Award for the film.

The results of the designers' work speak for themselves not only in the success of the films, but in the success of their merchandising. The legion of *Star Wars* action figures could be described as little more than miniature versions of the costumes.

Here is a preview of some of the stories told in *Star Wars Costumes: The Original Trilogy*, published by Chronicle Books and released October 28, 2014. We start with *A New Hope*, but look out for details on the costumes of *Empire* and *Jedi* in the next issues of *Insider*...





Like much of the film's design, the earliest renditions of *A New Hope's* costumes were created by Ralph McQuarrie. McQuarrie looked at westerns as one of his influences, as evidenced by the gunslinger belts. These sketches bear handwritten titles by George Lucas.

For the film's final ceremony, Lucas wanted Luke to be dressed more like Han Solo. As such, he was given a pair of trousers with the distinctive segmented tuxedo stripe. The brown-and-yellow trousers, identical to Solo's in *Empire* and *Jedi*, were identified by the archivists at Skywalker Ranch while researching for the costume book. The giveaway is the 28" waist size, 4" smaller than Ford's trousers.





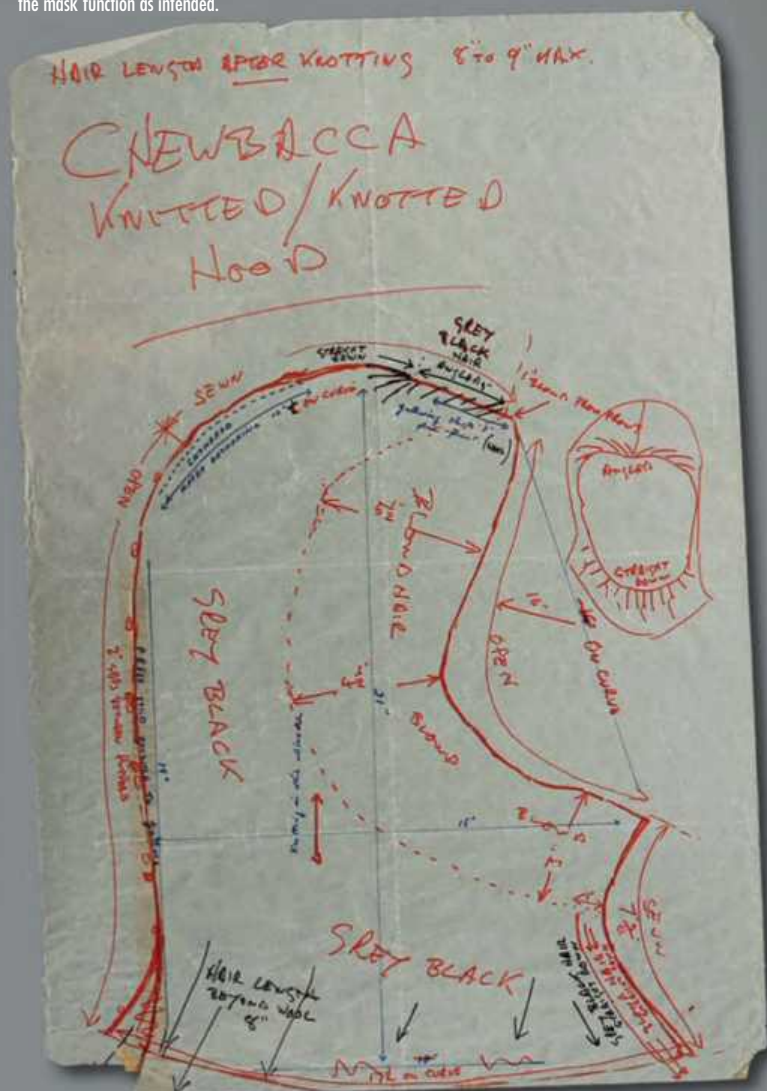
Working on a limited budget, Mollo assembled many costumes from stock garment pieces found at Bermans and Nathans, the leading costume house in London at the time. With more than a million costume pieces in stock, Bermans had the variety that Mollo needed to assemble garb for a galaxy far, far away. Some of the pieces in their stock had been in use as theatrical rental pieces since the late 18th century. One of Bermans and Nathans' original window signs today hangs on the wall at Angels the Costumiers, who acquired Bermans and Nathans in 1992.



John Mollo was an ideal choice to design costumes for *A New Hope* as he had an extensive background in military uniforms. "George said to me, 'You've got a very difficult job here. I don't want anyone to notice the costumes,'" Mollo recalled. In this early Mollo sketch for rebel aides and field commanders, the designer's usage of military-like insignia is apparent. The insignia, including the well-known rebel and Imperial emblems, became a staple of many *Star Wars* uniforms.



A New Hope could not have been produced without a major collaborative effort from the various departments. For Chewbacca, a body suit was knitted under the supervision of the costume department from Angora wool, and knotted with hand-tied yak hair. The Wookiee mask was created by veteran industry make-up artist Stuart Freeborn, who had built a similar mask for the apes in 2001: *A Space Odyssey*. The moustache-like cuts seen here in the Wookiee's upper lip helped the snarl mechanism of the mask function as intended.

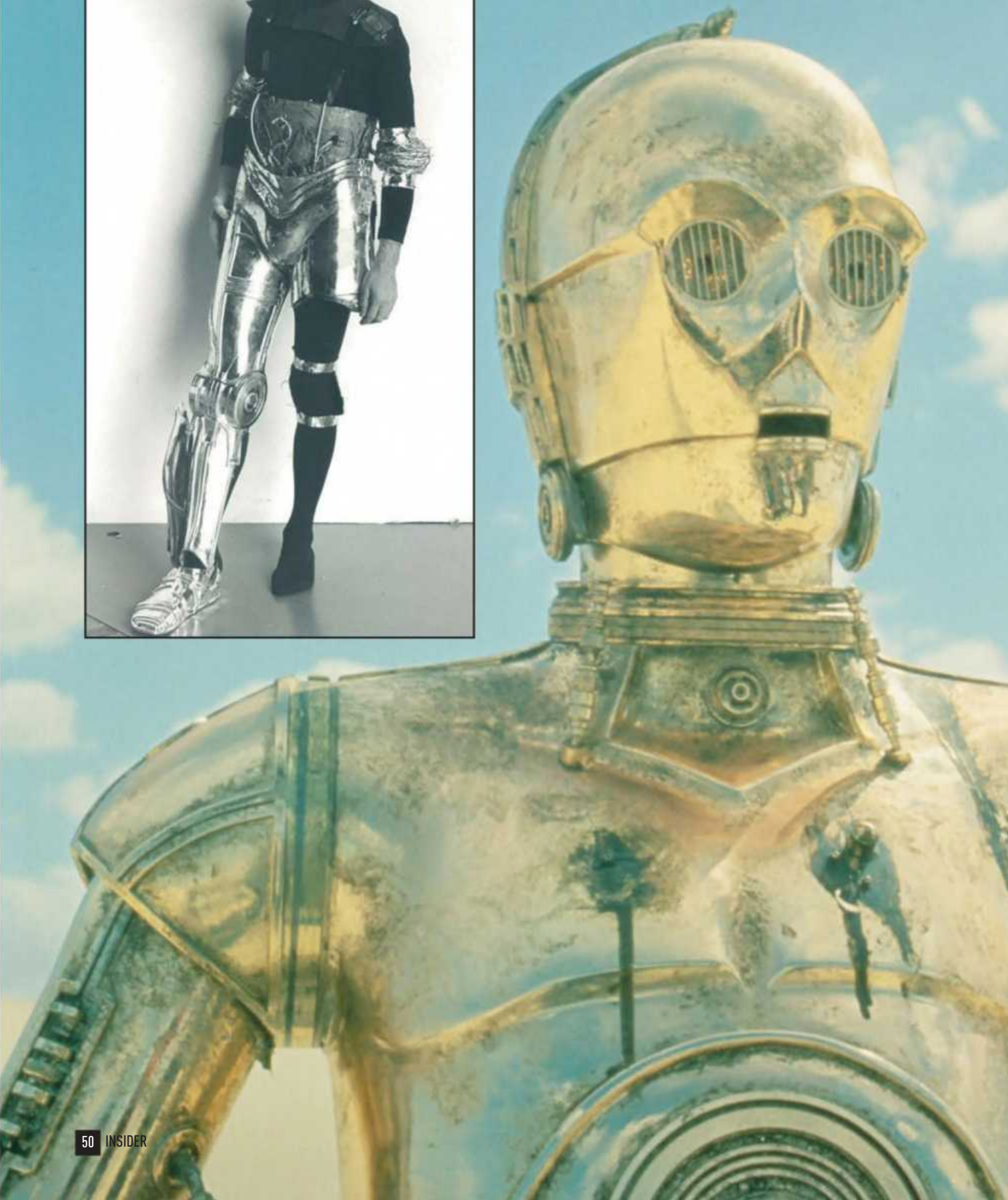


Chewbacca's mask featured an integral hood, knitted and knotted in the same fashion as the body suit. Here is Stuart Freeborn's original pattern for the hood.





C-3PO's golden shell may have been the most complex costume created for any *Star Wars* film. "It was first offered to the costume department, but they said 'That's far too industrial.' So it was handed off to the prop department," says prop man Brian Lofthouse, who dressed Anthony Daniels in the costume. The suit went on in many components and required a lot of engineering work to function correctly. These images, featuring prop man Jim Marlow in the suit, show how it went together. Note the wires crudely taped on where the openings in the joints could potentially show — these were upgraded to stitched fabric versions for *Jedi*.





Wardrobe assistant Colin Wilson dressed many actors on the set of *A New Hope*. He is seen here preparing a rebel pilot for battle. "Most of the costumes were quite easy to look after," says Wilson. "It was only the stormtroopers that proved a bit of a headache."



Final assembly of the C-3PO costume was completed on location the night before cameras rolled. Here a painter prepares to dress the costume with wax and grime to prevent it from reflecting an on-set "chippie" (carpenter) or "spark" (electrician) into the camera.





Mollo experimented with a wide variety of styles for the Imperial Officers' cap. The "Imperial disc" that adorns the cap in the final film is actually a pulley from an LP turntable manufactured in Borehamwood, not far from Elstree Studios where the original trilogy was shot.



Stormtrooper costumes were manufactured by "vacuum-forming" sheet plastic. The vacuum-forming process involves heating a piece of plastic, and then using suction to form it over a pattern. The stormtrooper costumes were notoriously difficult to wear, let alone sit down in.



The Darth Vader costume used in *A New Hope* was sent to Don Post Studios for a brief time after production, to serve as reference for the Vader Halloween masks they were producing. This image was taken outside of Don Post Studios, and offers a rare close-up of the helmet.



"George wanted the Imperials to look very efficient, and totalitarian, and Fascist," said Mollo. The designer's original plan for the Imperial Officers was to repurpose tunics from the film *The Blue Max*, as pictured here. "We played with the idea of taking all the buttons off, but Bermans decided that they didn't want their uniforms messed about in that way," said Mollo.



MY STAR WARS

SUAVE, COOL, AND CHARMING, **BILLY DEE WILLIAMS** (THE “DEE” PART STANDS FOR “DECEMBER”) IS MUCH LIKE HIS ON-SCREEN COUNTERPART, LANDO CALRISSIAN. *INSIDER* MET THE MAN HIMSELF TO DISCUSS ART, BETRAYAL, AND BUFFING UP! INTERVIEW BY **MARK NEWBOLD & JAMES BURNS**

When did you first become aware of *Star Wars*?

I saw the first film and was amazed! It was such a thrill ride. George is such a visionary. I knew of his work before *Star Wars* and I really wanted to work with him. I'm glad the chance came along with *Empire*.

Where is the strangest place you've been recognized?

I get approached almost everywhere I go. I am very pleased to meet fans, and I will always put down my dinner fork to say hi. Without the fans, I would not be where I am today. That is why I like going to conventions: I get to give back to the fans.

Can you reveal something about yourself that will surprise your fans?

Some people have no idea that I was an artist before I was an actor. My art is very important to me.



Do you have a favorite scene?

I loved going up against Darth Vader in *Empire*. It might have only been for a second, but I did stand up to him!





Do you have a favorite *Star Wars* toy? I like how buff they made me when the new line of action figures came out! I've never had that many muscles. But I do like what Hasbro has done with all of their line.

What is your favorite *Star Wars* film?

Empire is my favorite. Our director, Irvin Kershner (below, left), did such a great job with it. It was such a unique experience to be part of. I still remember having to defend Lando when I would drop my daughter off at school. Lando had to give Han to the bounty hunter! He had no choice.



Action figure photo: Dan Curto

EXPANDED

See Billy Dee Williams' art at www.bdworldart.com and follow him on twitter @realbdw

UNIVERSE

INTERROGATION DROID!



THE MON CALAMARI ADMIRAL ACKBAR IS KNOWN AND LOVED FOR HIS EXCLAMATION, "IT'S A TRAP!" DURING THE BATTLE OF ENDOR. *STAR WARS INSIDER* SAT DOWN WITH PUPPETEER **TIM ROSE** TO SEE HOW ADEPT ACKBAR WOULD BE AT WRAPPING HIS FLIPPERS AROUND LESS OBVIOUS SITUATIONS. WORDS: CHRIS SPITALE



Above: Ackbar is trapped by our interviewer!
Right: The man behind the squid, Tim Rose.

We'll start with something easy. What must Han Solo and Chewbacca resort to using when the navicomputer is malfunctioning?
A roadmap? It's a map!

Leia probably wanted to plant one of these on Lando after Han was frozen on Cloud City.
It's a slap! I'm getting the hang of these —let's go!

Imperial officers wear these instead of helmets.
It's a cap!

A battle droid could be spotted riding one of these on Naboo.
You got me on that one!

I'll give you a hint. It's an acronym for Single Trooper Aerial Platform.
It's a STAP!

Part of Luke's physical training on Dagobah may have involved running several of these around the swamp.
It's a lap!

The sound an Imperial blaster makes when fired.
It's a zap!

If Ackbar had an iPhone, it would likely contain several of these, such as Aurebesh dictation, Lightsaber Flashlight, and Words with Rebel Friends.
Oh, it's an app!



NAME: TIM ROSE
ALIAS: ADMIRAL ACKBAR

FIRST APPEARANCE
Star Wars: Return Of The Jedi

In the *Star Wars* universe, it's common that an entire species wears the same style clothing. They probably all shop at the equivalent of what ubiquitous American apparel chain?
It's the GAP!

Jabba is referring to a pile of this when he uses the euphemism "bantha poodoo." Now wait a minute, I know the answer to that, but I'm not gonna say it— there are children present!

What's draped across Chewbacca's shoulder, holding his pouch; what keeps Leia's gold bikini top from falling off.
It's a strap!

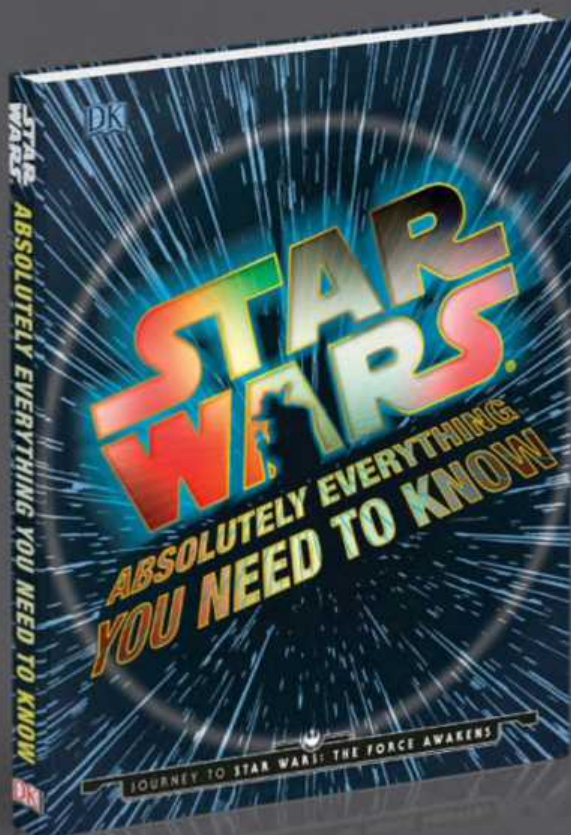
What do you say when you're sick of all of these questions and want to end the interview? Can I have some more please? Wait, I mean, It's a wrap! 🍷

INTERROGATION DROID: TIM ROSE



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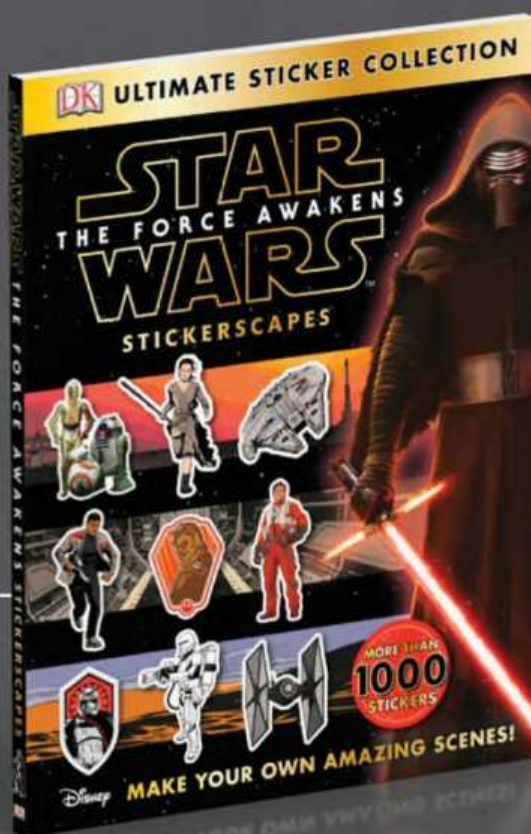


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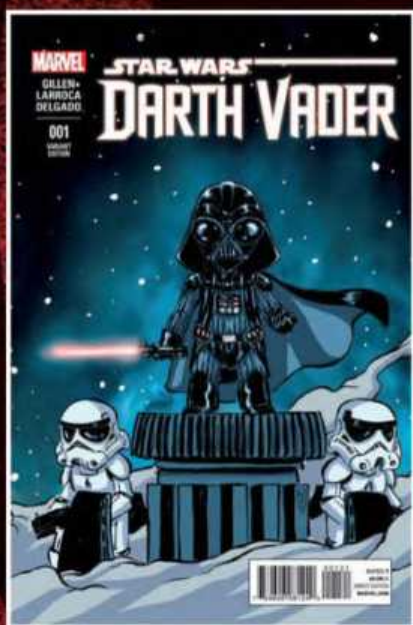
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BREATHING NEW LIFE INTO A DARK LORD

BRITISH WRITER KIERON GILLEN IS THE MIND BEHIND MARVEL COMICS' *DARTH VADER* SERIES. THE FIRST MOVIE HE EVER SAW IN A CINEMA WAS *THE EMPIRE STRIKES BACK*, WHICH MAKES HIS JOB WORKING ON *DARTH VADER* ALL THE MORE POETIC. CITING *STAR WARS* AS A FORMATIVE INFLUENCE ON THE WHOLE OF HIS LIFE AND CAREER, GILLEN SAT DOWN TO TALK TO US ABOUT HOW HE INCORPORATED THE STORY OF ANAKIN SKYWALKER, AS TOLD IN THE PREQUELS INTO THE STORY OF DARTH VADER. INTERVIEW: BRYAN YOUNG



Star Wars Insider: The *Darth Vader* comics incorporate the prequels in really interesting ways that add meaning to those movies. Can you tell us a little about your reading of the prequels?

Kieron Gillen: It's one of those situations where you cannot write a *Darth Vader* story without understanding why he does what he does, and *Darth Vader* does what he does because of the prequels. I'm aware some people just don't like the prequels, and I'm also aware that there are people who really like them and they want them included. My approach tends to

be elusive; I cut stuff right down to the minimum, enough to make everyone understand, but not enough to make it a retread. It's a fundamental thing—no matter what you feel about the prequels, to *Darth Vader* this was the great tragedy of his life. He lost the woman he loved, he tried to save her, he sacrificed everything, he was driven to the dark side, and it was all for nothing, and he has not realized he has had children for 20 years. That story is powerful. And that's what I try and dish out. I wouldn't quite say I treat it like you've never watched the prequels, because that's not true, but you cut to the

core of it. Why does this matter to *Darth Vader*? And that's a powerful story, that's a proper, tragic, Arthurian myth. That's why in the comic you get the one-panel flashbacks. That's all you need. This is what he's remembering.

Can you talk about the genocide of the Geonosians that was revealed in *Darth Vader* #4?

That was the Story Group. That's part of a larger thing I can't really say much more about. In the first arc, it's basically *Vader* putting together his core team, and I wanted to have one kind of adventure per



This page: The imposing figure of Darth Vader as illustrated by Salvador Larroca. Opposite page: Vader interpreted as cute (Skottie Young), a powerful warrior (Adi Granov), and a tragic villain (Mike del Mundo).



...AND ALL
MY PRESENT
BUSINESS IS
CONCLUDED.

**"YOU CANNOT
WRITE A DARTH VADER STORY
WITHOUT UNDERSTANDING WHY
DARTH VADER DOES WHAT DARTH
VADER DOES, AND DARTH VADER DOES
WHAT HE DOES BECAUSE
OF THE PREQUELS."**

issue. It has to feel like *Star Wars* even though it is Vader—and *Star Wars* means certain aspects. I need comedy in it, for example. I need romance, and in this you get romance in the Arthurian mode, rather than kissing.

Even though it's a dark, inverted *Star Wars*, it's still *Star Wars*-y, in terms of what it features. It's not a cold, grim Empire book, which is kind of the reason we have Aphra and the droids and all of the bounty hunters. And that's why Vader went to Geonosis. Geonosis was a useful

place because it's where the droids came from and you want to know what's happened there. I wanted it to be more like a horror story, like zombie robots on the planet, and a bit of that remains, but it's more like the *Aliens* bug hunt. There's obviously a James Cameron-esque homage in there. I will come back to that queen one day.

And you took that queen from those episodes of *The Clone Wars* that were obviously referencing *Aliens*.

When the Story Group suggests something, I sit and watch the episodes and do a close reading, and that's the joy of having a smaller canon. You don't need to know any of that, but if you do know that episode of *The Clone Wars*, you know it's interesting and it's clearly from someone who's done their homework.

The ending of issue six is one of the most powerful moments in any of the comics. Reading it is almost as affecting as the, "I am your father," moment in *Empire*. But



Left: Vader in action! Gillen's narrative shows the Dark Lord as a powerful force, especially when referencing a pivotal scene from *Attack of the Clones* (far left).



where Jason Aaron kind of hit a double with that moment in the *Star Wars* comic, you hit the whole home run.

When we originally pitched the comics and we outlined what we wanted to do for the first six issues, this is where we knew both our comics had to end. This is the beat that changes everything. This is, "I am your father," inverted. We knew both of us had to do it. The difference was that I was able to give more space to it. For Jason, Darth Vader is the antagonist, therefore there's a limitation because there are so many





Left: Darth Vader and his loyal stormtroopers; **Below, left:** The Dark Lord makes short work of a luckless Gamorrean guard. **Below, right:** As powerful as Vader is, he is still the pawn of the Emperor.



"WHAT WERE ANAKIN'S PREVIOUS RELATIONSHIPS? HOW DID ANAKIN INTERACT WITH PEOPLE? THEY ARE GHOSTS ON MY WRITING."



other things he has to be doing. For me, Vader is the protagonist, therefore I can dig into it more and give it more space. I can show the inside of Vader, so I get a chance to dial up the emotional intensity. It was definitely something we really thought about. If we didn't nail that, the entire endeavor would seem somewhat pointless.

How has your writing process changed your view of the prequels?

The characters have an interiority for me in the way I am using them, and they exist as puppets in my head, or golems, because they're slightly out of my control. I always internalize the prequels as memories of the character. I don't think of them as movies but as an experience Darth Vader had, and I'm now remembering it for him. It makes it live in an awkward way. It's such a weird thing about the job. I'm not an actor and I don't know anything about acting, but there's

something about that that seems very close to me.

How much of Anakin and Ahsoka's relationship have you needed to internalize for the book?

Quite a bit. That *that* relationship even existed has to be internalized. And obviously that hangs over Ahsoka. That is probably the best way of putting it. What were Anakin's previous relationships? How did Anakin interact with people? They are ghosts on my writing. How does Anakin or Vader feel about things? Like when he sees a gambler? There's a bit where there's a fight with some droids and it's people betting on them and that's something that Vader, growing up as a kid where he did, probably has some weird feelings about. You try to see through the visor, if you will.

What about as the relationship between Anakin and Padmé?

The thing about Padmé is I kept wanting

him to go to her grave, but I've decided not to do that because I don't think I have room. But it was an urge. I think it's in *Darth Vader* #10 when we go and dig into things. Now he knows he has a son, but how? He has to actually go and find out the cover-up. You'll see what I do in #10. It's one of the harder issues I've written, and we get a lot of Padmé in it, and you get a sense of how people were loyal to her. We're okay with Ahsoka so far, but I think this is where Ahsoka and Triple-Zero go way over the line and people are going to lose a lot of sympathy from this. It's not a nice issue in any way. I think it's quite powerful. 🌟

MORE TO SAY

The collected edition of Marvel's *Star Wars: Darth Vader* is available now.

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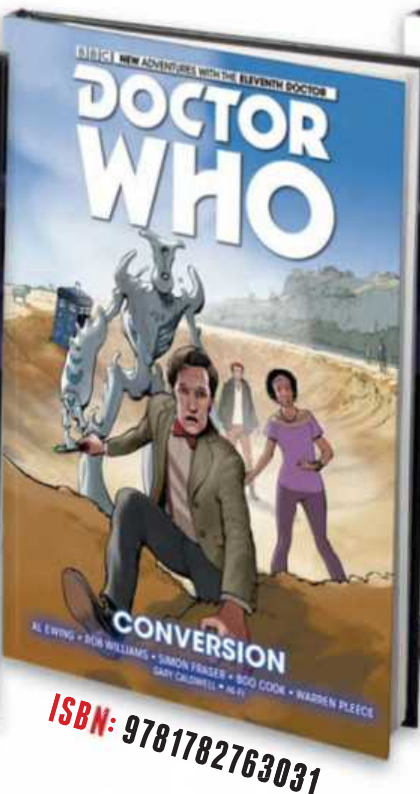
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RED FIVE

JEREMY BULLOCH'S FIVE FAVORITE ROGUES



As bounty hunter Boba Fett's alter ego, Jeremy Bulloch knows a few things about shady characters. Here he picks five folk we shouldn't trust.



1

THE MAN WITH NO NAME

Clint Eastwood is deadly in *A Fistful of Dollars*—but there are long waits before he leaps into action. It's the same thing with Boba Fett. You just never know what he's thinking. He might just wound the person, but *something's* going to happen. And then he can suddenly switch off. He can drape his cape over his shoulder and walk away.



HAN SOLO

I think Han Solo is a rogue. He could actually go to the dark side quite easily if the money was right. Boba Fett and Han Solo are very similar. I think they must have been friends who fell out and became rivals!



MADMARTIGAN

There's something roguish about this warrior from the film *Willow*. He's a boastful mercenary swordsman who helps Willow on his quest. I wouldn't put Willow in this list—he's not roguish at all—but I think Madmartigan is.



JODO KAST

I think Jodo Kast is an unproven rogue. He's probably got a story to tell, but sometimes I think Boba Fett is trying to avoid him. He really doesn't want to meet up. There's some history there; there's some business going on.



INDIANA JONES

Indiana Jones is *definitely* a rogue! I remember seeing *Raiders of the Lost Ark* for the first time and being very impressed by the character and Harrison Ford's performance. Indiana is a bit cheeky with a twinkle in his eye. He was never going to be nasty, but Ford made it his own; and I think he's terrific.

EXPANDED

There's more from Jeremy at www.jeremybulloch.com

UNIVERSE



Interview by
Mark Newbold





PIECING IT ALL

AS PART OF A TEAM OF THREE EDITORS HIRED TO EDIT GEORGE LUCAS' MOVIE, **PAUL HIRSCH** LITTLE SUSPECTED HIS WORK ON A SMALL FILM CALLED *STAR WARS* WOULD BRING HIM OSCAR RECOGNITION! **INTERVIEW BY JONATHAN WILKINS**

When did you first become interested in film and editing in particular?

It was in 1966, after getting my B.A. at Columbia University. I was to go to the Columbia School of Architecture that fall. I took my last few credits at Columbia's summer program at Reid Hall in Paris and in my spare time used to go to the Cinematheque at

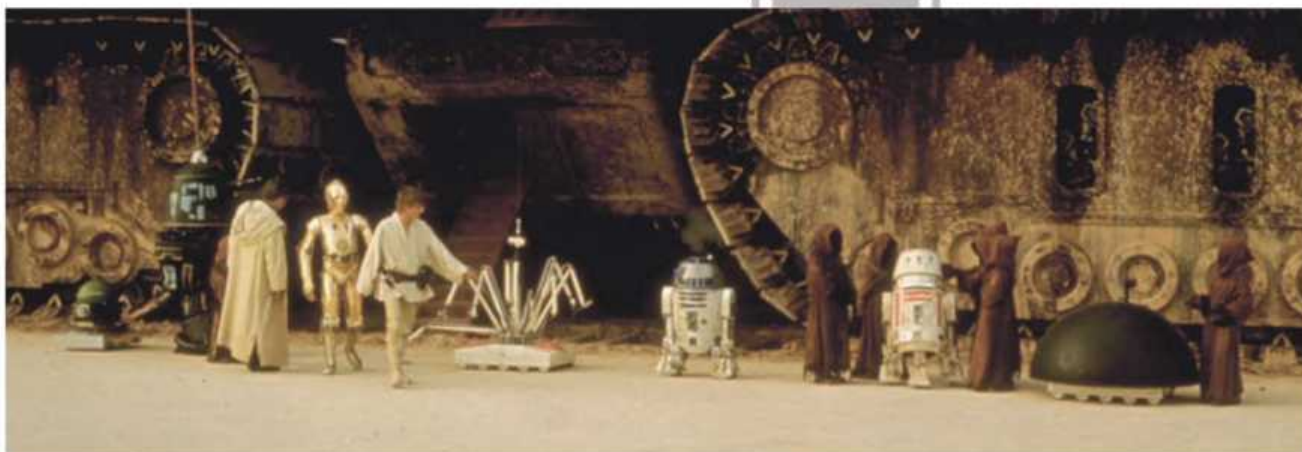
the Palais de Chaillot. In one week I saw *Citizen Kane*, *The Magnificent Ambersons*, *The Lady From Shanghai* and *Touch of Evil*, all for the first time. This was tremendously exciting. I started going to all the art theaters in Paris, learning about Raoul Walsh and Howard Hawks. When I returned to New York, I visited an editing room for the first time and became fascinated with the tools, especially the Moviola. In that era, there were only two ways

Below: The purchase of the droids was the first sequence Hirsch worked on. Next page: Hirsch (in the foreground) with (from left to right) Brian DePalma, Hal Barwood, Gary Kurtz, Steven Spielberg, and George Lucas.

you could see moving images: at the movies, or on television. There were no [commercial] videotape recorders yet, no fast forward, no rewind, no pause. The Moviola could do all of these, and I was thunderstruck. I quit architecture school and got a job at an industrial film company in New York.

Which editors did you most admire as you were learning to edit?

I was 23 and I wasn't very aware of



TOGETHER

other editors, although Dede Allen [*The Hustler*, *Bonnie and Clyde*] dominated the feature film scene in the city at that time. She was almost too intimidating to aspire to equal and seemed to operate on a different plane than all the rest of us. When Jerry Greenberg won an Oscar in 1971 for his work on *The French Connection*, I could more easily identify with him. He had gone to City College, took the subway to work, and was a home-grown hero. Ironically, it turns out that it was he, as Dede's assistant, who cut the famous shootout at the end of *Bonnie and Clyde*. I turned out to be only the second New York editor to win an Oscar, after Jerry.

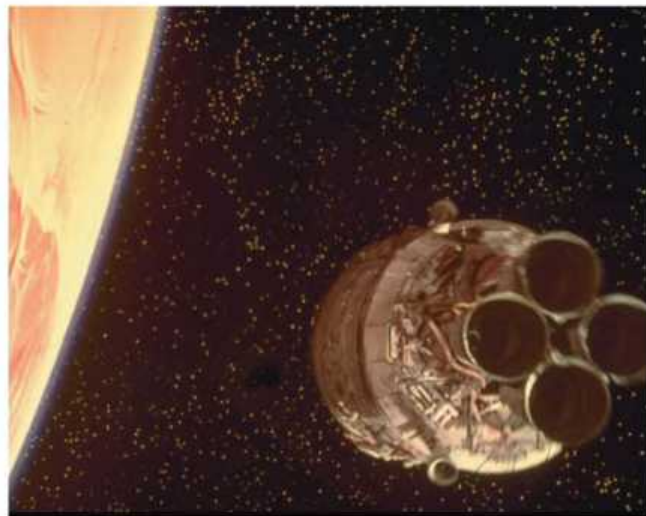
One of your first tasks on *Star Wars* was re-cutting the scene in which Uncle Owen buys the droids. What changes did you make to the scene? I watched the cut with George and told him I thought it was pretty good. He agreed but said that it could be better. As I got into it, I realized that it was cut too slowly, and picked up the pace. Then I went back to the outtakes to look for more material and found what I used as the opening shot of the sequence, a shot from inside the sandcrawler as the door slides open, revealing



"THE FIRST CUT WAS ODDLY INCONSISTANT. SOME OF THE SCENES WERE OVER-CUT, SOME TOO SLOW."

the scene outside. Eventually the scene went from four minutes to about three, even though there was more in it than before.

Did George get you to watch any movies in particular to give you an idea of the style he was looking for?





No. We were of the same generation, with a passion for cinema, and had been exposed to the same influences. In those days you didn't have access to films in the way you do now. Videotape rental was in its infancy. You couldn't easily get hold of any picture you wanted, like now. He did ask if I knew much classical music. He had used Holst's "Mars" from *The Planets*, and wanted to use more orchestral music in the film. I had attended the High School of Music & Art in New York, and music was my first love. Much of the music we used to track the film came from my musical education, in particular,

Below: Hey guys, you've got a Princess to rescue! Obi-Wan and Luke originally talked about the the Clone Wars after R2 played the message.

"The Rite of Spring" by Stravinsky, which was very useful when the droids first land on the planet, and when the Jawas are carrying R2-D2 to the sandcrawler.

I also used some of Bernard Herrmann's score from *Psycho*, which John Williams acknowledged in his score. The cue in question comes when our heroes pop up from under the floor of the *Millennium Falcon* after it has landed in the Death Star, and Imperial troopers are searching the ship. The first three notes are John Williams' homage to the signature three notes from *Psycho*.

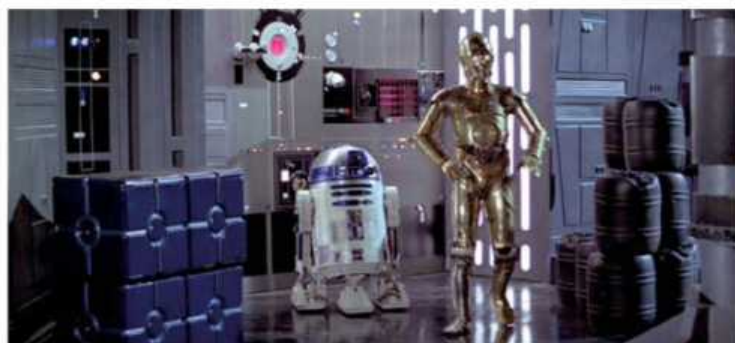
On set, George famously directed the cast to be "faster and more intense!" What sort of things did he want from the edit?

The first cut was oddly inconsistent. Some of the scenes were over-cut, some too slow. Many of the cuts "bumped," that is, they weren't executed elegantly or smoothly. An editor is hired because he or she can do the work without having to be told what to do. I could tell just from looking at the cut what was needed, and George endorsed many of the choices I made. The scene I cut after the droid auction was in Ben's home, where Luke is given his father's lightsaber, and they hear the message from Leia. In its original form, the message was played at the beginning of the scene. I discussed this with George. I said, "Here they have just heard a cry for help, whole planets are in danger, and they sit and reminisce about the old days. I think we should play the message later in the scene, so they can react immediately to this urgent appeal."

George agreed, and that's what we did. We also streamlined the beginning, eliminating the first few scenes of Luke on the planet.

Was it difficult to maintain a sense of continuity between the other two editors—Richard Chew and Marcia Lucas—and your own editing style or was there a strong sense of collaboration?





“GEORGE SHOWED UP ONE DAY WITH A PIECE OF FILM ABOUT 10-FEET LONG. ‘THIS COST A MILLION DOLLARS,’ HE ANNOUNCED.”



For three months we were all on the picture, working on separate parts of the movie. George would ask for changes to bring each scene closer to his own sensibility, so that provided a consistency overall. In the five months after Richard and Marcia left the picture, I occasionally put my hand on some of the scenes they had cut, with George’s approval, of course. But these changes were very few and slight.

Is there a particular sequence that you feel worked especially well from an editorial point of view? I remember liking the sequence after the Princess has been released and the heroes are all heading back to the *Millennium Falcon*. Ben is dueling Vader, and Luke sees him vanish from a distance. I liked all the

parallel lines of action converging at that moment.

The score is wonderful as well, and it’s a powerfully emotional part of the movie.

The use of transitional wipes was fairly rare at the time. Whose idea was it to include them and what do you feel they added to the pacing of the film?

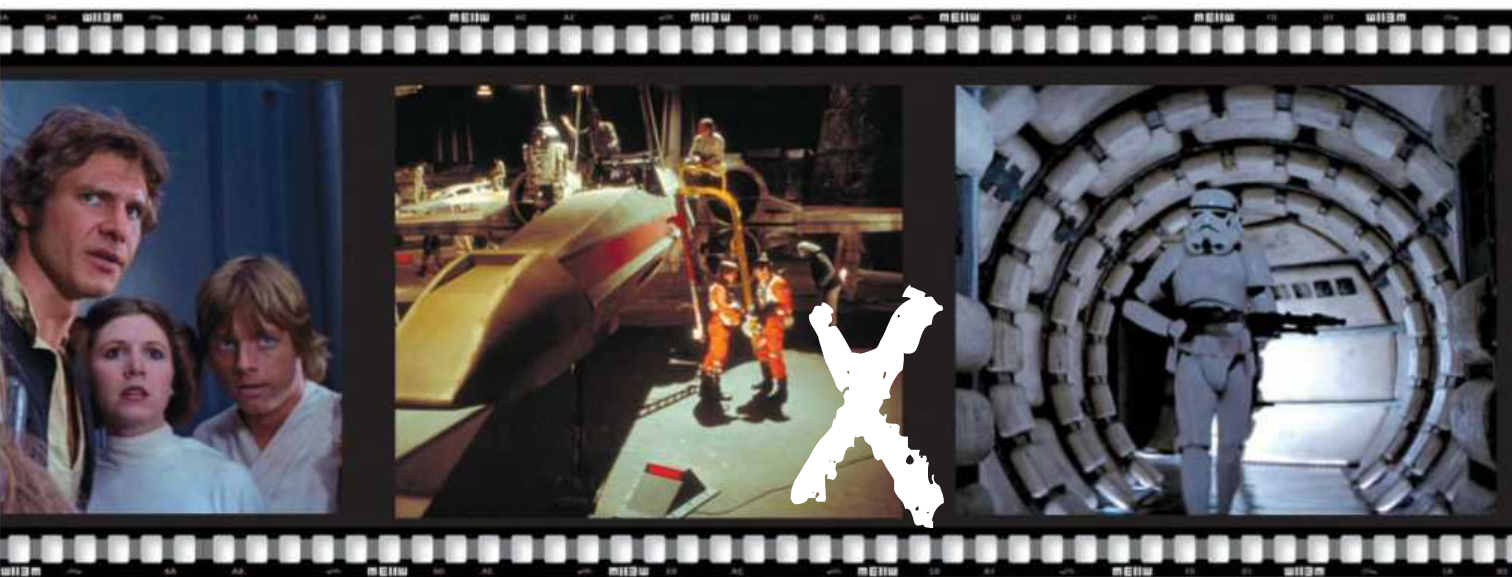
I have always liked wipes. I used them in my first film, Brian De Palma’s *Hi Mom!*, and have ever since, as in *I Love Trouble* and *Ray*. They occur to me when I’m doing a period piece, because they hark back to an old-fashioned style of filmmaking. I find them amusing in a campy sort of way. On top of that, they add motion to transitions between two static images. George hardly ever

moved the camera in *Star Wars*, so instead of dissolving I suggested wiping to make the transitions more dynamic. Also, they were in the spirit of the Saturday afternoon serials that inspired the film in the first place. George agreed, and suggested making them soft-edged. I think they work exactly as intended.

Were you aware of the troubles George was having getting *Star Wars* completed? Did this affect your work in the editing room?

I remember he showed up one day with a plastic core in his hand, with a piece of film about 10-foot long wrapped around it. The actual usable footage on it was just two or three seconds. “This cost a million dollars,” he announced. It was the first shot produced by

Above: Going in, guns blazing! The first shot produced for *Star Wars* by the effects wizards at ILM.



Below: Some of the innovative wipes used in *A New Hope*.

Some directors shoot frugally with the edit already worked out in their heads, while others shoot huge amounts to give themselves as many options as possible. What different approaches did George and Irvin Kershner [director of *The Empire Strikes Back*] take and what kind of director do you prefer?

I prefer working with directors who have a plan. When I work with a director who simply “covers” scenes, I feel as if I have to direct the movie—and not get paid for it. Both George and Kersh were savvy



ILM. The million dollars he referred to was the start-up cost of getting ILM off the ground. The shot was of a pair of laser cannons on the surface of the Death Star firing. Not the most exciting shot they produced by any means.

Were there any scenes that were cut that you'd like to see actually added back into the movies?

No. Scenes are cut for a reason.

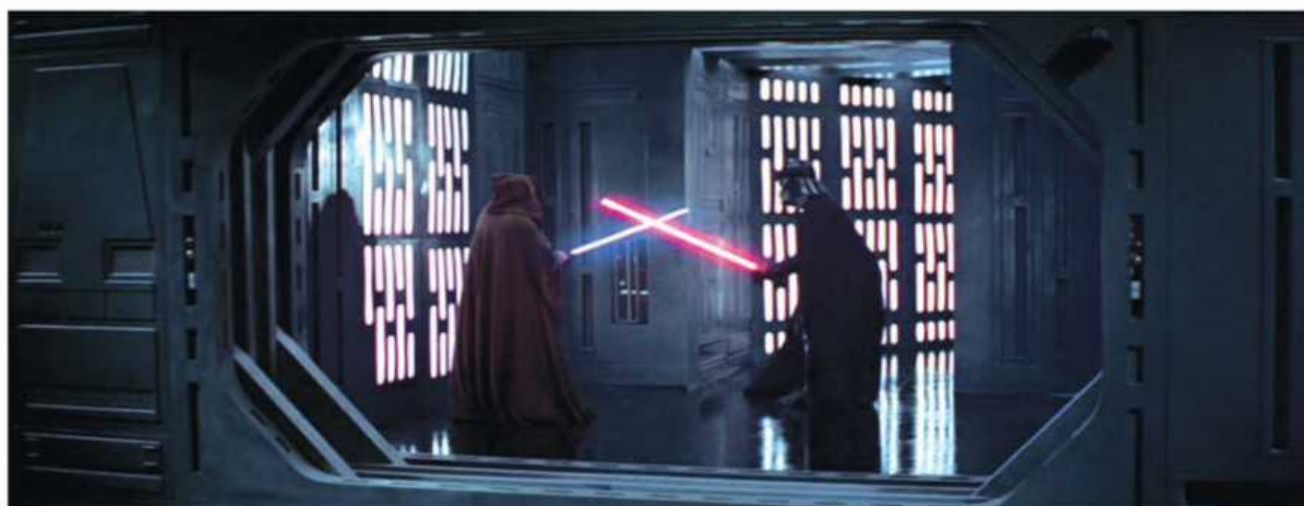
After you won the Academy Award for *Star Wars* did your status in the industry change? Were you offered more science-fiction projects?

I went back to work for Brian De Palma, for whom I had cut five pictures, including *Carrie*. The movie was *The Fury*, which was a sci-fi project. The first picture I cut for someone with whom I had no history was *King of the Gypsies*, directed by Frank Pierson, whom

I met while working on *Star Wars*. Then, after *The Empire Strikes Back*, I moved to Los Angeles, and started working on comedies with Herb Ross and John Hughes.

The Empire Strikes Back had a different tone than the first film. How did you reflect the darker, more character-based movie in the editing?

I don't change my approach to my work based on the content. Editing is about pace and focus; story-telling; what bits of information to feed to the audience, in what order and when; when to play dialogue on screen or off; how to make the most of the beats in a scene or in the overall film. The goal is to maximize the dramatic or comedic intent of each scene and to shape the overall experience so that the audience never feels bored or confused.



"THE GOAL IS TO MAXIMIZE THE DRAMATIC OR COMEDIC INTENT OF EACH SCENE, AND TO SHAPE THE OVERALL EXPERIENCE."

directors who approached their work with vision. George Lucas had to struggle with a low budget; Irvin Kershner had to deal with the huge expectations for the sequel.

These days "director's cuts" are often released, normally when the director feels that the studio had meddled too much with his or her idea. Would you like to release an "editor's cut" of any of your films? Most of my films are ones I am proud of. I don't substantially disagree with the end results of most of my collaborations with the directors I have worked with.

What projects are you working on at the moment?

I am cutting *Source Code* for Duncan Jones. It is his first film after the critically acclaimed *Moon*, and his first picture in Hollywood. It has been a learning experience for him. I think it has come out very well, though. Of course, the audience always has the last word on that. I think Duncan is going to direct many, many interesting films in the future.

I'm going on to cut the next *Mission: Impossible* movie shortly. I cut the first one [for director Brian De Palma], and I'm very excited

Above:
The action intensifies as Kenobi takes on Vader.

about doing another. The director is Brad Bird, who is *incredibly* talented, and the producer is J.J. Abrams, who is fast becoming a giant in our business.

If you could be remembered for your work on any film other than *Star Wars*, what would it be?

Ray [the Ray Charles biopic]. It combines a sophisticated editing scheme with great emotion and fantastic, soulful music. It's a rags-to-riches story that includes overcoming racism, incapacity, and self-destruction, along with great performances, great production design, and great camera work. I think it is one of Taylor Hackford's best films, if not *the* best. ☺



SOLO JOURNEY

CONTINUING HER STUDY OF HEROIC JOURNEYS
THROUGH *STAR WARS*, **TRICIA BARR** TAKES A
SHOT AT HAN SOLO, THE HERO WHO RAN OFF
WITH MANY FANS' HEARTS.





While exploring the thematic power of two of *Star Wars*' most iconic characters, Luke Skywalker and Darth Vader, earlier this year, I evaluated how the duality of their internal struggles is integral to their effectiveness as hero and villain. They represent good and evil, hope and hopelessness, selfishness and selflessness. Similar to Chinese yin-yang philosophy, these opposing vectors do not exist in isolation. This is why we see the potential for Luke to fall and how it is possible for Darth Vader to be redeemed.

The elements of selfishness and selflessness were also mapped into *Star Wars* through the opposing character types of Luke Skywalker, the selfless idealist, and Han Solo, the jaded, selfish rogue. Throughout his misadventures within *A New Hope*, the smuggler is seemingly motivated by the potential payout that will remove his marker with gangster Jabba the Hutt. His path to heroism is one that he stumbles upon accidentally, rather than through a grander notion of destiny or birthright.

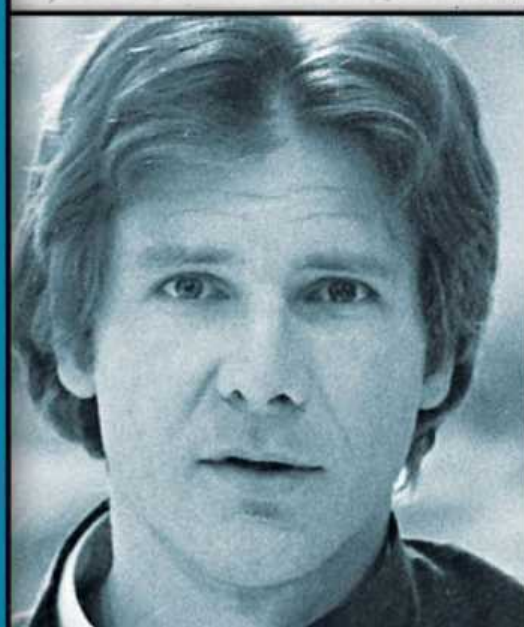
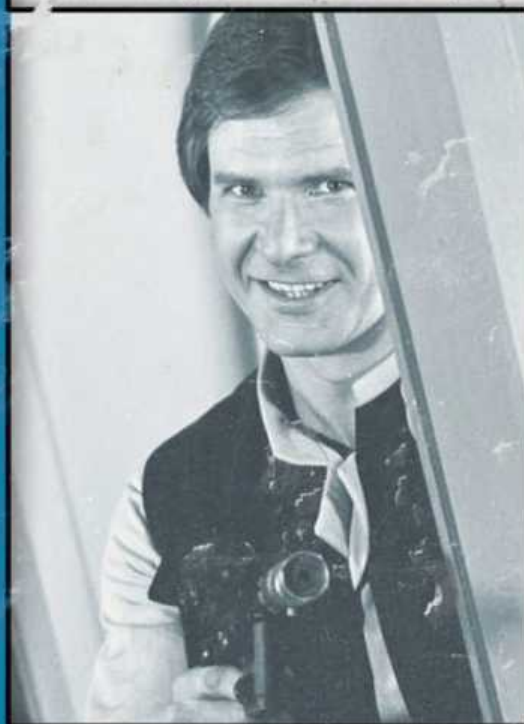
It is remarkable, then, that *Star Wars*' accidental hero is considered in some circles to be a better character than its central protagonist. The American Film Institute celebrated one hundred years of film by compiling several top-100 lists, including one of Heroes and Villains in 2003 that placed Han Solo at #14 and Obi-Wan at #37. Han Solo might rankle a bit earning only #7 on *Entertainment Weekly's* 2009 list of 20 All-Time Coolest Heroes In Pop Culture. In 2010, *Empire Magazine's* 100

**"HAN SOLO IS THAT CHARACTER THAT
WE WISHED WE COULD BE."
—PETER JACKSON**

Greatest Movie Characters list featured Darth Vader at #2, Han Solo at #4, and Luke Skywalker at #54. Some might say Han just gets better with age. In the *Star Wars* Trilogy DVD, director Peter Jackson posited the scoundrel's popularity when he said, "Han Solo is that character that we always wished we could be. I think most of us felt like Luke Skywalker, but we would have loved to have been Han Solo."

AN ACTOR WITH CHARACTER

The storyteller and former stage performer in me prefers to distinguish actors from the roles they have played when considering the legacy of a character. When it comes to Han Solo, though, it is difficult to do. While speaking with Schmoes Know Movies Show podcast earlier this year, Mark Hamill noted that George Lucas casts to type. For anyone who has witnessed Hamill's earnest sincerity and Carrie Fisher's sardonic wit play out live, it is not hard to see the typecasting. When writing character synopses for Luke and Leia for the definitive guide *Ultimate Star Wars*, I wasn't drawn to thinking about Hamill's or Fisher's effect on the character, although I do think they had some. In preparation for this piece in my ongoing series on heroic journeys, I performed my usual research: reading as much as I could find on the character, listening to



interviews that discuss his characterization, considering Han Solo's overarching role in the franchise, and rewatching the original trilogy.

During my Solo-specific rewatch, the nuances that make Han so endearing became evident, and they weren't for reasons similar to Leia or Luke. For a character who doesn't enter the picture until the second act of *A New Hope* and participates minimally in its third act, Han carries a considerable amount of the movie's emotional theme. Some of that comes from the storytelling dynamics of the screenplay, but in watching his scenes in isolation I found that it was often the things that weren't scripted that were most effective in creating a connection with the character.

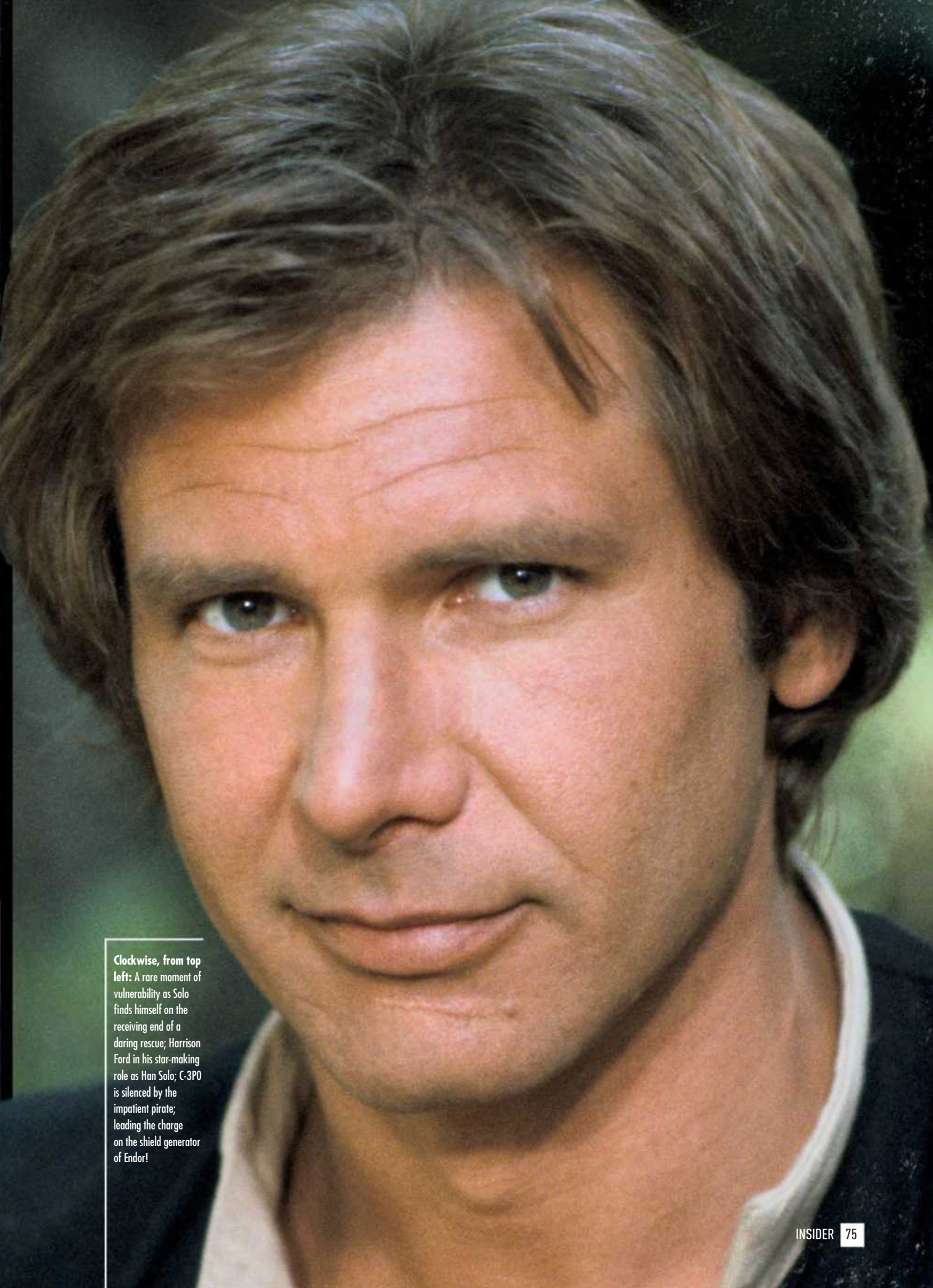
Han's character description in the third draft of *A New Hope's* screenplay calls for a "James Dean-style starpilot," likening him to the real-life movie star rebel who served as a cultural icon of social isolation. During a Q&A following the 30th anniversary screening of *The Empire Strikes Back*, Harrison Ford commented that his character, "Probably represented

THERE IS HAN, IN THE MIDDLE OF EPISODE IV, POINTING OUT THE IMPROBABILITY OF IT ALL!

close to the audience's sensibility, because of his distance from the mythology, because of his resistance to the mythology." Perhaps Jackson and Ford are on to something. While not a Force user, Han is the character who fulfills our predisposition for wish-fulfillment. As a child, I found myself drawn to Luke and Leia, yet as an adult I find their arcs are less realistic. Children don't question if a young man can hop in an X-wing and fly into battle, let alone defeat a Death Star. Yet there is Han, in the middle of Episode IV, pointing out the improbability of it all: "Traveling through hyperspace ain't like dusting crops, boy. Without precise calculations we could fly right through a star or bounce too close to a supernova, and that'd end your trip real quick, wouldn't it?"

Han Solo's legacy as a movie icon stands out when considering the relevance of heroic characters to the timeframe they are created in, specifically the audience that will relate to those heroes. In the era of the original trilogy's debut, cynicism was high and Hollywood





Clockwise, from top left: A rare moment of vulnerability as Solo finds himself on the receiving end of a daring rescue; Harrison Ford in his star-making role as Han Solo; C-3PO is silenced by the impatient pirate; leading the charge on the shield generator of Endor!

HAN HAS MANAGED TO RETAIN POPULARITY— AND EVEN GAIN—ADMIRATION AS FANS MATURE.



was churning out darker, less heroic fare. Truly, Han represented a mindset of the time as he plopped into the chair during Luke's first Jedi training lesson aboard the *Millennium Falcon*. Many adults in the audience related more to the wary skeptic who preached that, "Hokey religions and ancient weapons are no match for a good blaster at your side," than to the bright-eyed farmboy central to the three-movie arc. What Han's popularity in many polls suggests is that he has managed to retain—and even gain—admiration as fans mature.

Remarkably, Harrison Ford's turn in *Star Wars* follows the same sort of circuitous route of twist and turns as Han's path to heroism. Even though George Lucas had the actor read Han's part with candidates for the roles of Luke and Leia, he initially had no intention of hiring the *American Graffiti* veteran to another one of his movies. Luckily for *Star Wars* and *Indiana Jones* fans, Lucas later reconsidered that mindset. It is in roles like Indy, Han, President James Marshall in *Air Force One*, and Jack Ryan in *Patriot Games* where Ford's unique ability to act through action sets him apart as a movie star. Take for instance one of his earliest scenes, when Greedo corners Han, intent on picking up a bounty. Many actors could





Clockwise, from far left: Han and Leia: an unlikely couple; Harrison Ford poses for a publicity shot on *The Empire Strikes Back*; searching for Luke on the frozen plains of Hoth.

reproduce the dialogue, but what about the swagger in the way the cornered smuggler props his feet up on the table or rubs his finger on the wall before shooting the overeager Rodian? Who doesn't grin when Han charges a

squad of stormtroopers on the Death Star? Or better yet, is there a more perfect set up to the entire detention block escape than Han, after commandeering the control room, babbling over the Imperial intercom?

Han: Uh, everything's under control. Situation normal.

Imperial: What happened?

Han: Uh, we had a slight weapons malfunction, but uh... everything's perfectly all right now. We're fine. We're all fine here now, thank you. How are you?

Imperial: We're sending a squad up.
Han: Uh, uh... negative, negative. We have a reactor leak here now. Give us a few minutes to lock it down. Large leak, very dangerous.

Imperial: Who is this? What's your operating number?

Han: Uh...

While the dialogue is fantastic on its own merits, I bet every *Star Wars* fan who reads it can't help but envision Ford's delivery, right down to that exasperated expression right before he blasts the intercom and mutters, "Boring conversation anyway," then yells, "LUKE, WE'RE GONNA HAVE COMPANY!" Now just try to imagine anyone else making that scene work, and it starts to become clear that Harrison Ford is as important to who the character is in our collective understanding as the story itself.

A STORY WITH HEART

Characters are often analyzed in terms of the archetypal category they fall into. On first blush, the last name Solo, the first appearance in a cantina reminiscent of those seen in old Westerns, and the flick of a credit to the bartender after dispatching Greedo

suggest Han is the cowboy loner made famous in movies such as *Shane*. His affection for and relationship with the *Millennium Falcon* plays into the stereotypical young male of the 1950 and 1960s portrayed on large and small screens.

If I were to map over Han Solo to another iconic character, though, it would be the *Wizard of Oz*'s Tin Man. Like the Tin Man, Han is the second evolutionary character—meaning a character who undergoes change, as opposed to the droids who provide perspective, but experience no true growth—to join the hero's journey. In *The Wizard of Oz*, the Tin Man's personal quest is to find his heart. Over the course of Dorothy's journey through the land of Oz, we learn that although the Tin Man has no literal heart, he most certainly possesses heart in the sense of moral or emotional center.

The parallel for Han Solo is unmistakable. He appears onscreen as a representation of heartlessness—a skeptic without morals, a cynical non-believer, a loner "in it" for himself. Yet



“HAN GOES BACK TO SAVE HIS FRIEND, AND THEREBY REVEALS HIS MORALITY AND THE EXISTENCE AND DESIRES OF HIS HEART.



in one of his few scenes in the third act, Han is the one who tells the hero, “May the Force be with you,” thus giving the cynical audience permission to believe Luke’s path to becoming a Jedi is within the realm of possibility, because no mere mortal could possibly defeat something as all-powerful as the Death Star. Han provides the lens to Luke’s heroic triumph.

The proffered blessing before taking his MacGuffin-like reward and splitting from the rebel base leads into the revelation that makes Han Solo such a relatable character to multiple generations of *Star Wars* fans. While Luke and Leia seek to overthrow the Empire, each arguably motivated in some part to seek retribution for their lost loved ones, Han simply wants to belong, just like every member of Dorothy’s ragtag band in *The Wizard of Oz*. When Han Solo turns around the *Millennium Falcon*, he isn’t going back to save the rebellion any more than the Scarecrow, Tin Man, and Cowardly Lion intend to save Oz. Han goes back to save his friend, and thereby reveals his morality and the existence and desires of his heart.



Clockwise, from top left: Han, Chewie, and Leia hide out on Hoth; a rare romantic moment with Leia as the heroes flee from the Empire; one of the saga's greatest double acts, Harrison Ford and Carrie Fisher on the *Return of the Jedi* set.

STAR WARS WITHOUT “I LOVE YOU,” “I KNOW” IS PERHAPS NOT QUITE THE SAME.

JOURNEY TOWARD SELF

When analyzing heroic arcs following Joseph Campbell's model, the hero is constantly circling toward their true inner self. For a character seeking to belong, this dynamic supports Han's romantic relationship with Leia, as finding a soulmate moves a character toward the path of creating a family. In my deep dive into Leia for *Star Wars Insider* #144, I elaborated on how *The Empire Strikes Back* works as a fairy tale, despite not delivering the happy ending until *Return of the Jedi*. Just as fans accept heroes like Luke Skywalker based upon singular acts of bravery, such as shooting down the Death Star, so, too, can fans take heart in momentary glimpses that validate their belief in a couple that is destined to be together, commonly referred to as “One True Pair” (or OTP) in fandom.

Try to imagine *Star Wars* without “I love you”/“I know” and it's perhaps not *quite* the same. What makes the magical scene into the stuff of legend is that the moment was not scripted, but rather a clever ad lib from the actor himself in consultation with director Irvin Kershner. All the more reason to be grateful Harrison Ford stumbled into the part of playing the franchise's accidental hero. In speaking about *Star Wars*, Ford is always quick to praise the collaborative efforts of everyone involved in the storytelling, but this is one of the rare instances where an actor took a secondary hero and elevated him to a mythic level. For that, fans will always be indebted to the man who gave Han Solo his heart. 🍷

MORE TO SAY

Han Solo returns in
Star Wars: The Force Awakens
on December 18, 2015

Tricia Barr is the co-author of *Ultimate Star Wars*, available now from DK.
Follow her on Twitter @fangirlcantina.

HAVE YOU?

GAME ON!

THE FIRST OFFICIAL INTERACTIVE *STAR WARS* ADVENTURE BURST ONTO THE SCENE 30 YEARS AGO, FIVE LONG YEARS AFTER THE PREMIER OF *A NEW HOPE*. GAME DESIGNER TONY A. ROWE EXPLORES THREE DECADES OF VIDEOGAMES AND BEYOND.



Above: The unofficial game *Star Fire* (1979) that nearly became the first *Star Wars* game!

Right: Promotional art for two of the earliest *Star Wars* videogames, Parker Bros. *Star Wars: The Empire Strikes Back* (1982) and *Jedi Arena* (1983).



UNOFFICIAL BEGINNINGS

Long before the first official *Star Wars* videogame, many unlicensed developers tried their hands at bringing the space fantasy to the video screen.

Hardware developer Objective Design, Inc. began selling a "*Star Wars* simulation" game in early 1978. More than just a tech demo, the game featured X-wings and TIE fighters dueling in three dimensions in order to re-create the climactic attack on the Death Star. To play, intrepid gamers built their own joysticks and needed an Altair or similar computer system with Objective's character generator hardware installed.

Arcade gamers got their first chance to live out their pseudo *Star Wars* fantasies with Exidy's *Star Fire* (1979). Players shot hordes of TIE fighters with the four cannons of their X-wing-like craft. Developers David Rolfe and Ted Michon designed the game with the intent to secure the *Star Wars* license before starting production, but publisher Exidy failed to acquire approval from Lucasfilm and changed little more than the game's name before it hit the arcades.

Star Fire therefore goes down in arcade history as the first game to feature a "sit down" cockpit cabinet and the first to enable players to personalize their high scores with their initials. In fact, entering the initials "T.Z.M." triggered the secret message, "Hi Ted. May the Force be with you." The game played a pivotal role in the 1980 Disney movie *Midnight Madness* when a young Michael J. Fox proves himself as a *Star Fire* champion.

THE FIRST HOME VIDEOGAMES

By 1981, the home videogame industry was booming. Parker Brothers, makers of board game hits such as Monopoly and Risk, created its own studio to develop game software in efforts to broaden their market. They hired several engineers and set them to task to reverse-engineer the Atari 2600 hardware. Parker and its sister company Kenner Products shared an exclusive license to create "toys and games" based on the *Star Wars* franchise, but it was unclear if the rights covered video games. Parker asserted that a game is a game and assigned programmer Rex Bradford and designer Sam Kjellman to create a *Star Wars* title for the Atari system. Unsure if the nascent studio could create quality software, Lucasfilm





representatives insisted on a tour of Parker's facility. If they were lacking, all videogame rights would go to Atari. Still staffing up, Parker's large studio space was mostly empty, the marketing department pulled workers from their assembly line, dressed them in white lab coats, instructed them not to speak, and seated them at unpowered computer terminals to fill space. The ruse failed, but Parker's game design and marketing plan were solid. Lucas split the terms of the license: home console games to Parker Brothers, arcade games to Atari.

Parker's first title, *The Empire Strikes Back* (1982) was a huge success. Players piloted a lone snowspeeder to battle an endless line of Imperial walkers. The innovative game featured fluid controls, a radar display, the ability to repair one's speeder, and increasingly tougher waves of enemies. The first official *Star Wars* game had arrived—and it wouldn't be the last.

In 1983, Parker followed its success with *Jedi Arena*, *Star Wars: The Arcade Game*, and *Return of the Jedi: Death Star Battle*. A fourth title, *Ewok Adventure*, went unreleased due in part to the crash of the home videogame industry at the end of the year. Soon after, Parker Brothers closed its videogame division.

ATARI'S ARCADE ACTION

While *Return of the Jedi* broke box-office records in 1983, Atari paid a cool one million dollar licensing fee to create a new arcade game, simply titled *Star Wars*. Designer Mike Hally's creation put players directly into the cockpit of Luke's X-wing, dogfighting TIE fighters, and dodging turbolaser towers on the Death Star surface—all culminating in the torpedoing of the two-meter-wide exhaust port at the end of the trench run. This masterpiece featured the first occurrence of digitized speech from a film in a videogame and was complemented by John Williams' music booming through the speakers.

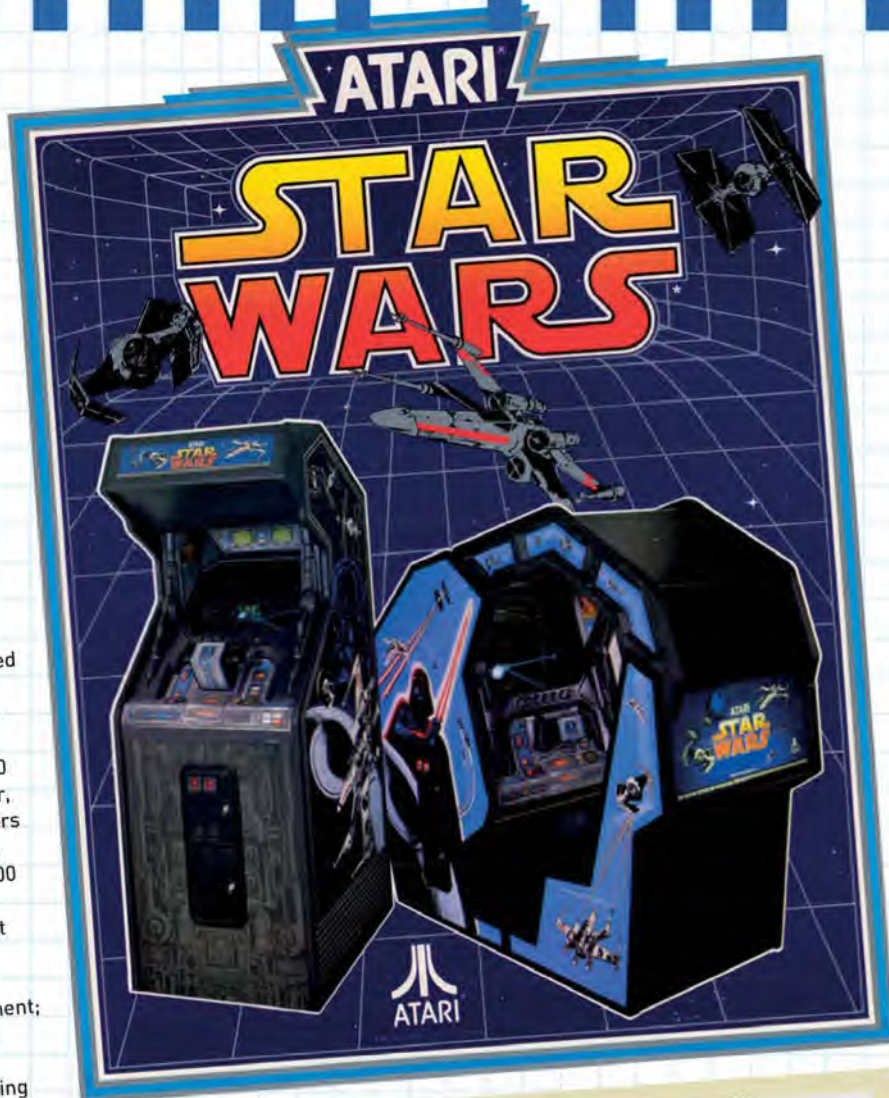
The vector graphics engine from an unreleased game called *Warp Speed* (by Ed Rotberg and Jed Margolin) made its first-person perspective possible. Vector displays were the high-definition graphics of the day; the fluid movement and scaling of wireframe shapes created an unparalleled sense of 3D.

The game was also packed with secrets to discover. Players gained bonus shields by shooting Darth Vader's TIE more than 30 times. If they looked closely at the Death Star, they could read the names of the developers or an encouraging "May the Force be with you." They could earn an incredible 100,000 points in the trench run by following Obi-Wan's advice to "Use the Force" and shoot nothing but the exhaust port.

It didn't matter that the game was a rail shooter with little freedom of movement; it sounded great, looked great, and kept players on the edge of their seats until the Death Star was vaporized into a blazing fireball. This game has stood the test of time and is still considered one of the best *Star Wars* titles ever.

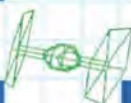
For *Return of the Jedi* (1984), Atari chose traditional raster graphics (a dot matrix data structure representing a generally rectangular grid of pixels, or points of color) and an overhead view. Gameplay alternated between ground combat with Imperials on the Forest Moon of Endor and piloting the *Millennium Falcon* into the heart of the second Death Star. The constant switching between scenarios and diagonal scrolling frustrated players, while the overhead perspective lacked the visual impact of the first game.

Atari returned to vector graphics with *The Empire Strikes Back* (1985). Essentially a modification of the original *Star Wars* game hardware, *Empire* players piloted snowspeeders blasting probe droids and Imperial Walkers on Hoth. Much like the film, the best vehicle combat was at the beginning. The anti-climactic final stage, escaping Imperials through an asteroid field, couldn't match the excitement of winding past AT-ATs to topple them with tow cables



Above: Atari's much-loved *Star Wars* Arcade machine.

Right: Use the Force, George! George Lucas tries out the sit-down version of the Atari game in 1983.





JUMP, LUKE! JUMP!

Namco, creator of arcade hits such as *Pac-Man* and *Pole Position*, created the next new home game, creatively titled *Star Wars* (1987). This first platform game for the franchise took many liberties in adapting the film's storyline for the Famicom (Japan's version of the Nintendo Entertainment System). Ironically, the farm-boy from a desert world shows impeccable swimming skills on the water world of Iskalon. Unexplained Egyptian temples replace the spice mines of Kessel. With C-3PO's help, Luke taunts a whale into giving him a ride on the ice planet of Hoth. Back on Tatooine, Luke ascends to the top of a Jawa sandcrawler to find Darth Vader waiting for him. Things got really weird when the Sith Lord suddenly transformed into a giant scorpion! Vader later becomes a shark, a winged beast, and even a wampa. The pseudo-Vaders were intended as illusions representing Luke's fears, like the Cave of Evil scene in *The Empire Strikes Back*. However, players were just confused.

Up to that moment, one company that was strangely missing from the roster was Lucasfilm's own internal game studio. Lucasfilm Games was forbidden from creating their own *Star Wars* games for risk of losing money if sales tanked. Conversely, Lucasfilm received a hefty fee, sans risk, by selling the *Star Wars* license to other game companies. This changed in 1991 when the exclusive licenses held by Broderbund and Domark to create home computer versions of *Star Wars* arcade



games expired. George Lucas then allowed his own studio to design a new game named (again) *Star Wars*, this time for the Nintendo Entertainment System. This platformer, a joint venture with publisher JVC, featured good graphics, great sound, and a thumb-blistering level of difficulty. The player started out as Luke, but had the choice of switching to Han, Leia, or Obi-Wan as the game progressed.

Next up, *The Empire Strikes Back* (1992) for NES used the same game engine but improved on both level design and vehicle combat. Luke, however, was now the only playable character. The game also broke with the film's storyline: The epic boss battle ended in Darth Vader's death.

Lucasfilm Games and JVC launched the 16-bit era with their epic "super trilogy" for the Super Nintendo Entertainment System: *Super Star Wars* (1992), *Super Empire Strikes Back* (1993), and *Super Return of the Jedi* (1995). The games featured big, bold sprites with fluid animations, gigantic boss battles, stereo sound, and the same unforgiving platforming difficulty seen in the previous two NES games. Thanks to the Super Nintendo's Mode 7 graphics, the vehicle combat scenes played in glorious 3D. (A DOS version of *Super Star Wars* was completed but never released.) *Super ESB* added a much-needed password-continue system to the series and the final game of the trilogy gave gamers a playable Ewok. These are still considered some of the best-looking Super Nintendo games ever.



Top, from left: Approaching the Death Star (*Star Wars*, 1982); Game Over! Vader appears to taunt players of *The Empire Strikes Back*; AT-AT attack! (*The Empire Strikes Back*, 1992).

Above, from left: Luke encounters some deadly scorpions on the Jundland Wastes (*Super Star Wars*, 1992); Han gets his revenge on Jabba the Hutt (*Super Return of the Jedi*, 1995).



"THIS AIN'T LIKE DUSTING CROPS, BOY!"

In 1990, Lucasfilm Games and Hughes Aircraft Company formed an unprecedented partnership to design a fully interactive *Star Wars* flight simulator for theme parks. Hughes leveraged its military flight simulator technologies to create an "interactive public entertainment attraction" called the Mirage system. Each Mirage "pod" cockpit would've held a pilot and a gunner with a wrap-around display projecting the "aircraft's" surroundings. Up to 64 pods would network together for competitive or cooperative missions. Even gamers waiting in line for a pod played would have used controls to man stationary gun turrets on the ground. This was exactly the type of assignment project lead David Fox, Lucasfilm Games' second employee, had dreamed of since starting with the company in 1982. Unfortunately, the technology proved to be too expensive and the project was shelved. Fox left Lucasfilm soon after to pursue other theme park design projects.

M. N. M. Software put Japanese computer gamers back in the X-wing cockpit with *Attack on the Death Star* (1992). *Attack* was similar to the *Star Wars* arcade game, but used 3D wireframe graphics and digitized speech in ways Atari never could in 1983. The entire Yavin 4 briefing scene was recreated shot for shot. Instead of a lonely, rail-shooter mission, players had full flight control and communicated with wingmen via radio chatter. TIE fighters could outmaneuver the player and tail them through the Death Star trench. Novice filmmakers could even record entire game sessions and play them back from different camera angles. Released only in Japan, few gamers had a chance to play this gem.

After creating three hit World War II flight simulators for Lucasfilm Games (*Battlehawks 1942*, *Their Finest Hour: The Battle of Britain*, and *Secret Weapons of the Luftwaffe*), Lawrence Holland was ready to leave the company. *SWotL*'s huge scope and late delivery had worn him out. "There are stories about the security guard coming by at 3:00 a.m. and finding me asleep on the couch. I think I lived at Lucasfilm for about a year." Only one irresistible challenge kept him back. The offer he couldn't refuse: design a *Star Wars* flight simulator.

Holland's *X-Wing* (1993) became the first *Star Wars* game completely developed internally at Lucasfilm (previous projects were joint efforts with



Above: The spectacular box art for *TIE Fighter* (1994).

Right: The pilot's view from the inside of the TIE fighter cockpit.

Far right: Two images from the little seen Japanese game, *Attack on the Death Star* (1992).

Far right, top: The *Star Wars Battlefront* series (2004-) mixed action on the ground with epic vehicle-based confrontations.



JVC). The first *Star Wars* game published under LucasArts, the new name of Lucasfilm Games, perfectly simulated the feel of the WWII-styled dogfights of *A New Hope*. The deep gameplay and rich storyline immersed computer gamers in the *Star Wars* universe without relying solely on the events of the films. Two "Tour of Duty" mission packs expanded the game further.

TIE Fighter (1994), the first game told from the point of view of the Galactic Empire, improved upon *X-Wing*'s excellent gameplay. As an Imperial pilot, the player started from humble beginnings patrolling trade routes to crushing rebellions to becoming the "Emperor's Hand" and Darth Vader's wingman. The game showed Imperials as complex characters, not just generic villains.

X-Wing vs. TIE Fighter's (1997) introduction of multiplayer online space battles overshadowed its lack of a strong storyline. In the series' grand finale: **X-Wing Alliance** (1999), the player was a merchant caught in the conflict between the Empire and Rebel Alliance. Light freighters like the *Millennium Falcon* were playable and the game concluded with a massive space battle to destroy the second Death Star.

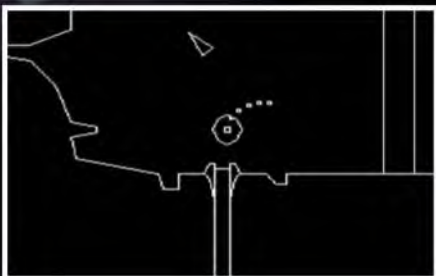


"IT'S THEM! BLAST THEM!"

The success of id Software's *Doom II* inspired LucasArts to enter the first-person shooter genre. Moving beyond *Doom*'s simple "find the key" objectives, **Dark Forces** (1995) challenged gamers with more cerebral puzzles. Players saw the *Star Wars* galaxy through the eyes of mercenary Rebel agent Kyle Katarn. Clever weapons, great level design, and solid gameplay made this "first-person blaster" an instant hit. The animation as the Stormtroopers flew backward when blasted was particularly satisfying.

Kyle learns the ways of the Force in **Jedi Knight: Dark Forces II** (1997). This is the first game to track player's actions as they went either to the light or dark sides of the Force. Each path unlocked different sets of Force powers, encouraging multiple playthroughs to experience the game from both sides. Online multiplayer gave the thrill of crossing sabers with opponents from across the Internet. **Jedi Knight: Mysteries of the Sith** (1998) starred Kyle's apprentice, Jan Ors, in a mission to redeem her Master. **Jedi Knight II: Jedi Outcast** (2002) returned a despondent Kyle to the lead role. Unfortunately, the gameplay suffered when Kyle gave up his lightsaber for the first half of the game. In **Jedi Knight: Jedi Academy** (2003), Kyle was out of the picture: The player started as an apprentice (with a lightsaber, fortunately) and built up Force powers over time. This was the first game where players customize the appearance of their Jedi and weapon.

Battlefront (2004) put players into the boots of the common trooper on the front lines of the biggest *Star Wars* battles from the prequel and classic trilogy eras. **Battlefront II** (2005) added space combat and hero characters on both sides of the conflict. The series continued with several releases for Sony PSP and Nintendo DS handhelds.



EVERYTHING OLD IS NEW AGAIN

With so many *Star Wars* movies, games, novels, comic books, and even radio plays, it was difficult to create something new.

BioWare solved this problem by setting its role-playing game thousands of years in the past. Any events that took place in *Knights of the Old Republic* (2003, loosely based on the comic book of the same name) were ancient history by the time Yoda is born. The time period freed BioWare's storytellers to craft an epic tale with far-reaching consequences without upsetting continuity. Rich with dialogue, conversation skills were nearly as important as combat skills. This RPG classic consistently tops the lists of best *Star Wars* games of all time.

Obsidian Entertainment developed *KotOR II—The Sith Lords* (2004), boasting the same sort of excellent writing and characters seen in the first game. The overall experience, however, suffered from content cut late in project development. Dedicated fans worked to restore some of this lost content from files found in the PC release of the game.



Above, right:
The box art for
*Knights of the
Old Republic*
(2003). The
movie poster
style reflects the
cinematic nature
of the game

Above, and right:
Jedi in act on in
*Knights of the
Old Republic*
(2003).

Opposite page:
Main image: *Star
Wars: The Force
Unleashed II*
(2010) box art.
Right: Taking
on Kenobi, Left:
Luke Skywalker
prepares to fight.



ANTI-HERO UNLEASHED

Set between the events of Episodes III and IV, *The Force Unleashed* (2008) told the tale of Darth Vader's secret apprentice: Starkiller (after George Lucas' original name for Skywalker). Haden Blackman led an ambitious project in his vision of an over-the-top, Force-wielding superhero. The game's complex physics systems realistically modeled shattering carbonite, rubbery plant life, and the flailing Stormtroopers in Starkiller's path of destruction. Top-quality actors brought the award-winning story to life as ILM's motion-capture equipment recorded every subtle movement for their digital simulacra. The plot also had plenty of twists and turns. *The Force Unleashed II* (2010) made refinements to gameplay as the story propelled to an intriguing cliffhanger. Inspired by the Infinities series of comic books, several downloadable levels explored how the original trilogy would play out if Starkiller had killed and replaced Vader before the events of *A New Hope*. Players also had the chance to battle classic *Star Wars* characters such as Boba Fett, Luke Skywalker, and Obi-Wan Kenobi—whose spirit returns to haunt Starkiller in a dramatic face-off!





A LONG, LONG, LONG, LONG TIME AGO....

BioWare returned to the *KotOR* era in a big way with the release of *The Old Republic* (2011). For the first time, its detailed style of storytelling combined with a massively multiplayer online game. Each character class has a carefully crafted story arc, the first chapter of which was longer than the entirety of *KotOR*. All told, *TOR* took over sixty man-years worth of writing to create and continued to grow as the game developed.

All in all, the *Star Wars* saga has an impressive history, unparalleled by any other movie franchise and with few peers in the games world. Even so, there can be no doubt that the best is yet to come... Here's to the next 30 years!

BEYOND THE JOYPAD

The heroes and villains we meet in *Star Wars* videogames aren't always one offs. Sometimes they take on a whole new life after their initial appearance. Here are five breakout stars!



1. Kyle Katarn

First appearance: *Dark Forces*

Also seen in: Numerous comics and novels including: *Allies*, *Vortex*, *Conviction*, *Ascension*, and *Apocalypse*.



2. Darth Malak

First appearance: *Star Wars: Knights of the Old Republic*

Also seen in: *Star Wars: The Old Republic: Revan*



3. Delta Squad

First appearance: *Republic Commandos*

Also seen in: *Star Wars: The Clone Wars* "Witches of the Mist."



4. Dash Rendar

First appearance: *Shadows of the Empire*

Also seen in: *Shadow Games*



5. Dark Troopers

First Appearance: *Dark Forces*

Also seen in: *Star Wars Galaxies*, *Star Wars Battlefront* series



GUEST STARS

Star Wars characters and vehicles appear in many non-Star Wars games, often as secret bonus characters. In Lucasfilm Games' *Night Shift* (1990), players operated a cantankerous toy-making machine producing cute dolls of Star Wars characters: "Baby Vader," "Little Luke Skywalker," "Obi-Wan Jr.," "Mini-R2-D2," "C-15PO," and "Stormtrooper Toddler." The game's fictitious toy company, Industrial Might & Logic, was a parody of the Lucas visual effect facility, Industrial Light & Magic.



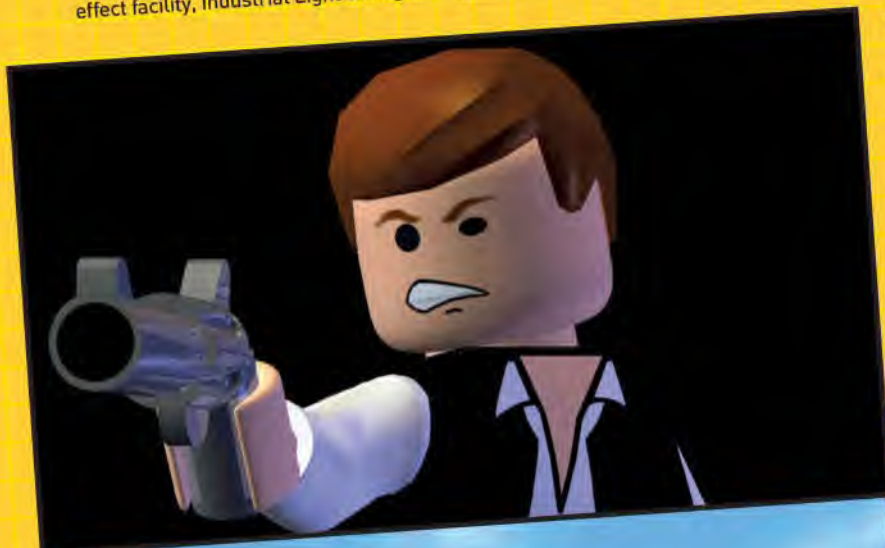
LucasArts' WWII dogfighting game *Secret Weapons over Normandy* (2003) hid a few secret weapons for pilots who completed the game: playable X-wing and TIE fighter aircraft.

The award for most out-of-universe game cameos goes to Han Solo, a secret playable character in three different games: *Mercenaries: Playground of Destruction* (2005), *LEGO Indiana Jones: The Original Adventures* (2008), and *Indiana Jones and the Staff of Kings* (2009). Darth Maul and Jango Fett grind the rails in *Tony Hawk's Pro Skater 3* and *4* (2001, 2002), respectively, with custom tricks like the Sith Saber Spin and Jango Jump Jet.

Nintendo's mind-reading controller? *Shadows of the Empire* (1996), one of the first games released for Nintendo's N64 game system, opened with what is still widely regarded as the best re-creation of the Battle of Hoth. The N64's analog joystick enabled subtle flight control for winding tow cables around walker legs, the 3D graphics hardware effortlessly rendered the expansive battle scene, and Lucasfilm's topnotch sound and music completed the experience.

Working with bleeding-edge game technology is never easy: The team waited 18 long months for Nintendo to finalize the hardware and worked under extreme secrecy. The prototype controller, a Super Nintendo gamepad modified with an analog joystick, stayed hidden from prying eyes in a cardboard box. Onlookers asked, "What's in the box?" when developers reached inside to play the game. They joked that the controller was covered with an experimental ooze that absorbed the player's thoughts through their fingertips, but only while thinking in Japanese!

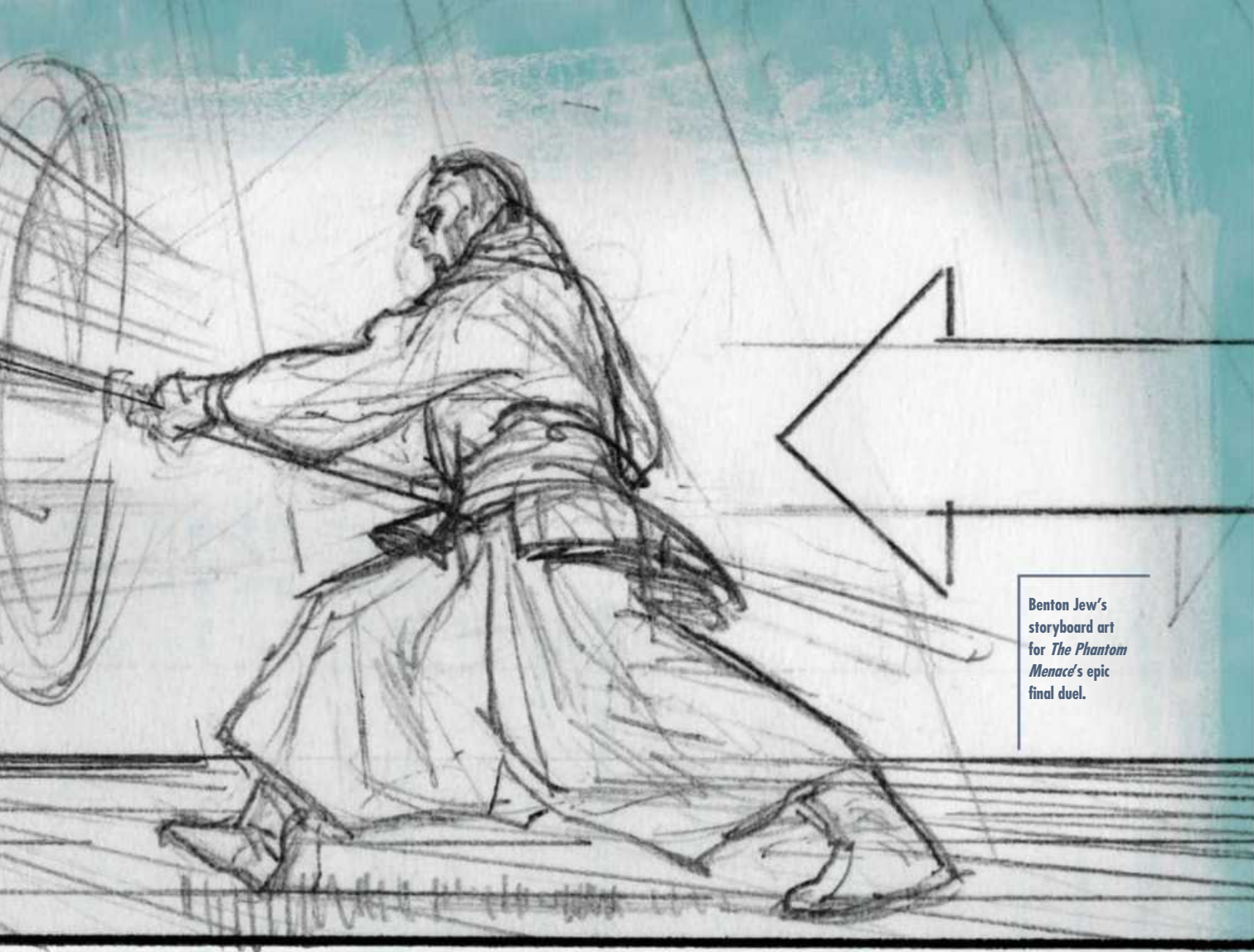
Darth Vader, Yoda, and Starkiller from *The Force Unleashed* sliced their way into *SoulCalibur IV*'s (2008) fighting arenas.





PLANNING THE PREQUELS

STAR WARS: EPISODE I THE PHANTOM MENACE STORYBOARD ARTIST BENTON JEW, ONE OF MANY ARTISTS WHOSE WORK IS SHOWCASED IN *STAR WARS STORYBOARDS: THE PREQUEL TRILOGY* TALKS ABOUT HIS CRAFT! INTERVIEW: JONATHAN WILKINS



Benton Jew's storyboard art for *The Phantom Menace's* epic final duel.

Star Wars Insider: You came to storyboards through comic art. Are there differences in style?

Benton Jew: Storyboards and comics are similar in terms of storytelling basics. A lot of the same rules apply. The main difference is that storyboards are only used as a means to an end. They don't need to be perfect and beautiful, they just need to help communicate the idea. Storyboards also tend to be more specific in describing the actions you see than comics. A comic may only use a couple of panels to describe a fight scene, but storyboards may use dozens of panels to describe every little move the audience will see.

You've said that your knowledge of Hong Kong martial arts movies was an influence on your storyboards for the final

battle in Episode I. Which films in particular helped shape the sequence? I was the resident Hong Kong martial arts film expert while I was there. I brought in lots of films from my own collection to provide everyone in the art department with some inspiration. They even came to me when they were looking for a fight

"A COMIC MAY ONLY USE A COUPLE OF PANELS TO DESCRIBE A FIGHT SCENE, BUT STORYBOARDS MAY USE DOZENS OF PANELS TO DESCRIBE EVERY LITTLE MOVE THE AUDIENCE WILL SEE."

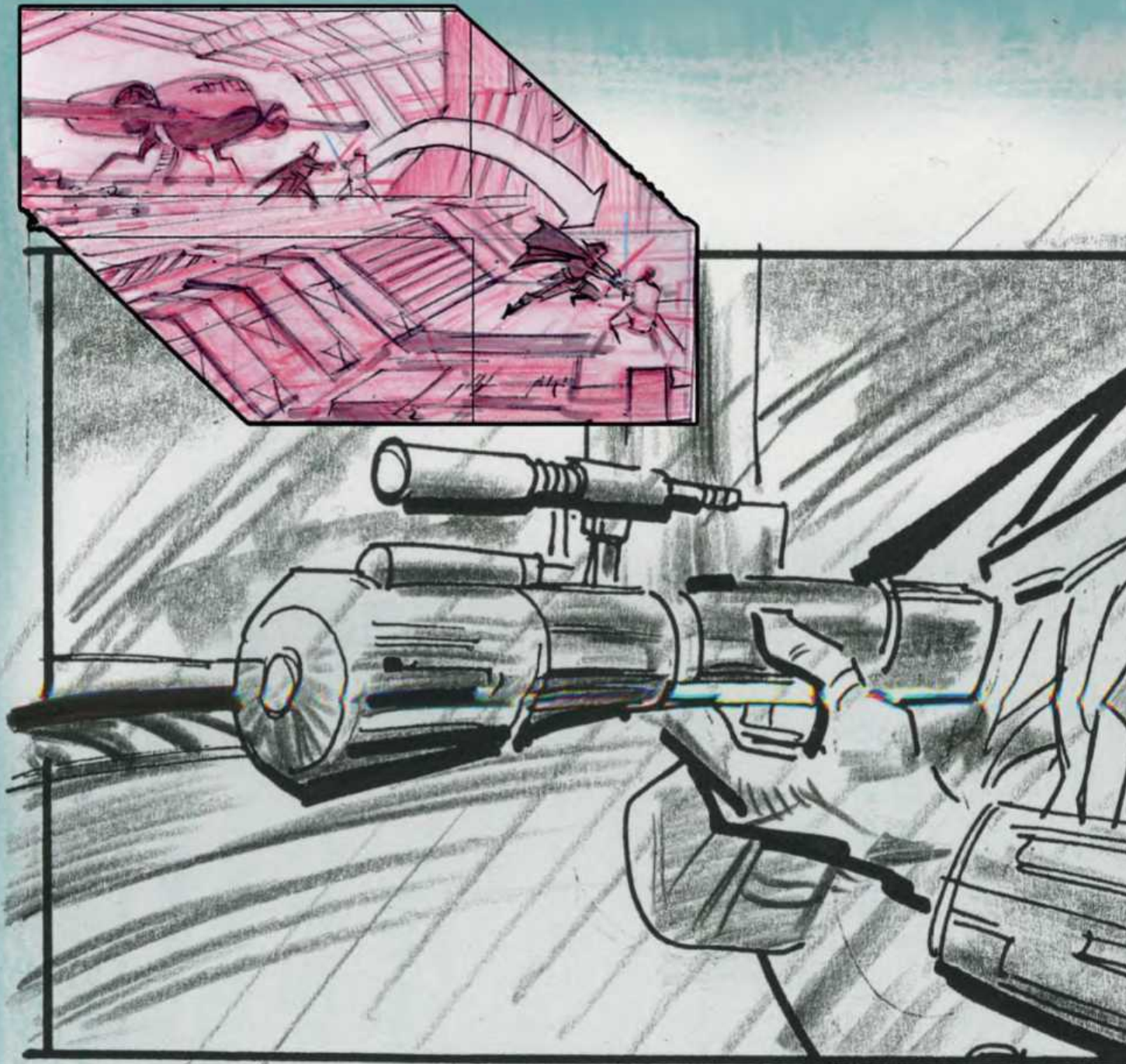
choreographer to see if I knew any names of Hong Kong stuntmen (I recommended Ching Siu Tung, Sammo Hung, Jackie Chan, Yuen Wo Ping, among others). They didn't go with any of my suggestions, but I think the fights still have a nice Hong Kong

dynamism to them. We looked at the films more for a general feel than for anything specific. There were quite a few that I looked at for inspiration. For the Jedi/Maul fight, I was inspired by the first two *Once Upon A Time In China* movies for stick/pole fighting and fighting on scaffolding. There were some great battles between Jet Li and

Donnie Yen! The general look of the characters and costumes in *The Bride with the White Hair* were also an inspiration. Again, this was more in general, as opposed to direct inspiration. We had asked George Lucas at the time about his favorite Hong Kong action films—or "flying swordsman films" as he called them—and he said he particularly liked Sammo Hung's *Moon Warriors* (1992).

Did George Lucas have a specific idea of what he wanted or were you given free rein to draw what you wanted?

It depended on the sequence. Sometimes he had a very specific idea of what he



wanted in a story meeting and he would describe things very specifically. Other times he would just let us go. They all came back to him for approval, so he would eventually get what he wanted anyway.

Was there anything you did that didn't make the final movie?

When I worked on the Jedi/Maul fight, I had some ideas about the laser walls and the timing of the sequence in which they open and close and how that affects the battle. It wasn't really as much of a factor in the end. There was more to the end battle that was never really developed fully.

How often are the storyboards you create exactly what is depicted on screen?

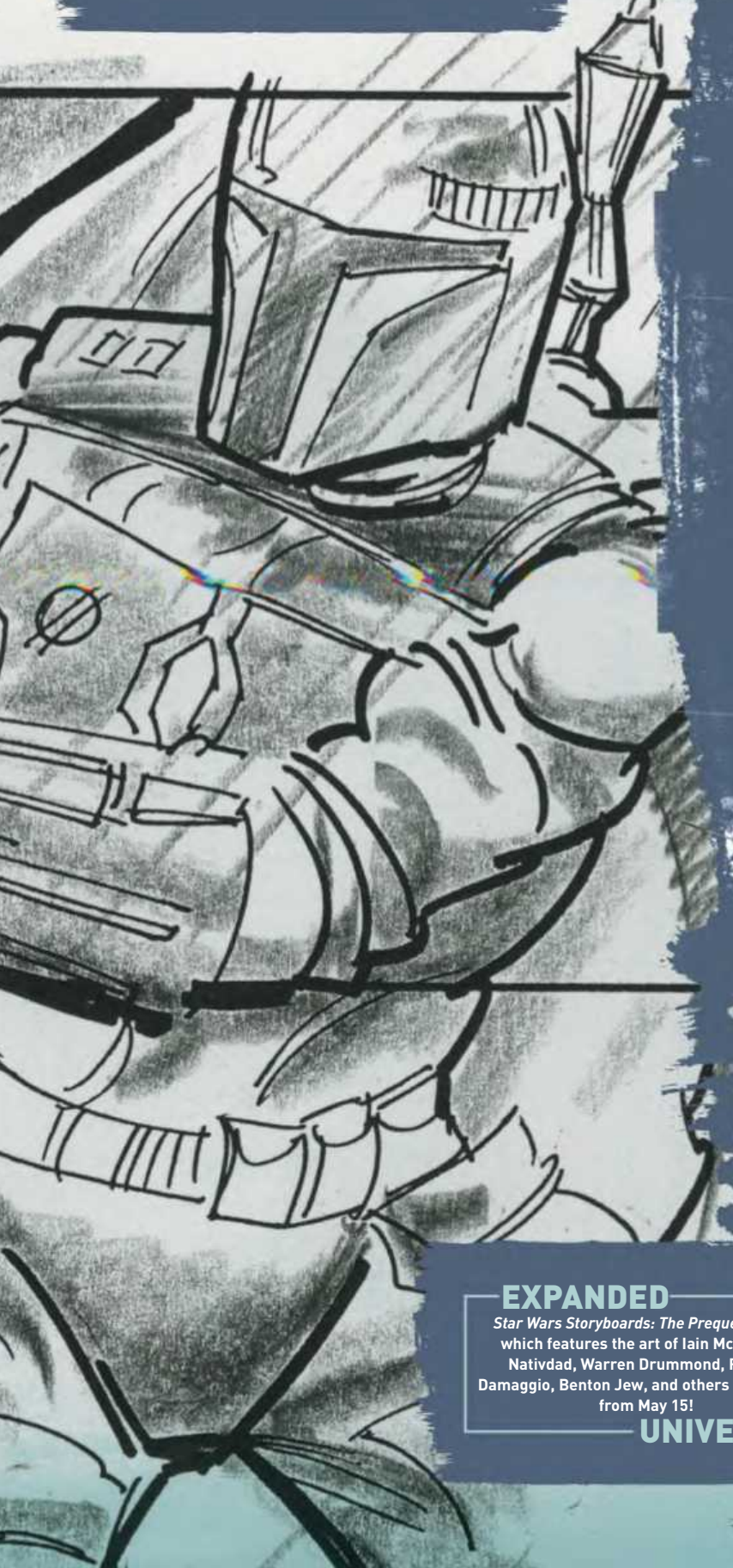
I've worked on films where what's on the screen looks exactly as I storyboarded.

I've also worked on films where what's on screen looked completely different from what I storyboarded. I've also experienced every shade in between. Storyboard artists create tools for filmmakers to implement. It's really the director's choice on how they use the storyboards.

What is the hardest part of storyboarding, and what is your favorite part?

The hardest part is meeting the expectations of speed and volume. Storyboard artists are expected to get a lot of work done in a short amount of time. The best part is when you've worked hard on a sequence, and you know you've given the director what he's asked for, then seeing it on the screen and watching the audience get excited and enjoying it as well. 🍷

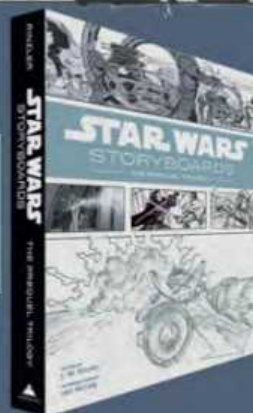
"GEORGE LUCAS WOULD DESCRIBE
SOME THINGS VERY SPECIFICALLY.
OTHER TIMES HE WOULD LET US GO."



EXPANDED

Star Wars Storyboards: The Prequel Trilogy, which features the art of Iain McCaig, Ed Natividad, Warren Drummond, Rodolfo Damaggio, Benton Jew, and others is available from May 15!

UNIVERSE



Clockwise from opposite: Anakin vs. Obi-Wan in Episode III by Derek Thompson; Episode II board by Warren Drummond of Obi-Wan vs. Jango Fett; and the battle in the Geonosian arena by Ed Natividad.

RED FIVE

DON BIES' FIVE FAVORITE ARCHIVE FINDS

Former droid wrangler, ILM model maker, and Lucasfilm archivist Don Bies on five amazing Star Wars treasures!



1 VADER'S REVEAL MASK—*RETURN OF THE JEDI*

While going through empty boxes and crates to purge the archives of trash, I opened one particularly large crate that had shredded paper as padding covering its base. I originally assumed it was all trash, but I thought I'd best dig down under, just in case. To my surprise, I pulled out a brown flannel bag with two items inside. Looking inside, I discovered the mask used by Sebastian Shaw for Anakin's death scene in *Jedi*. Aside from the significance of the prop, this was my favorite piece mainly by virtue of the way I discovered it. Years later, while working at ILM on *Revenge of the Sith*, I was asked to re-create the piece for the climactic scene where Anakin becomes Vader.



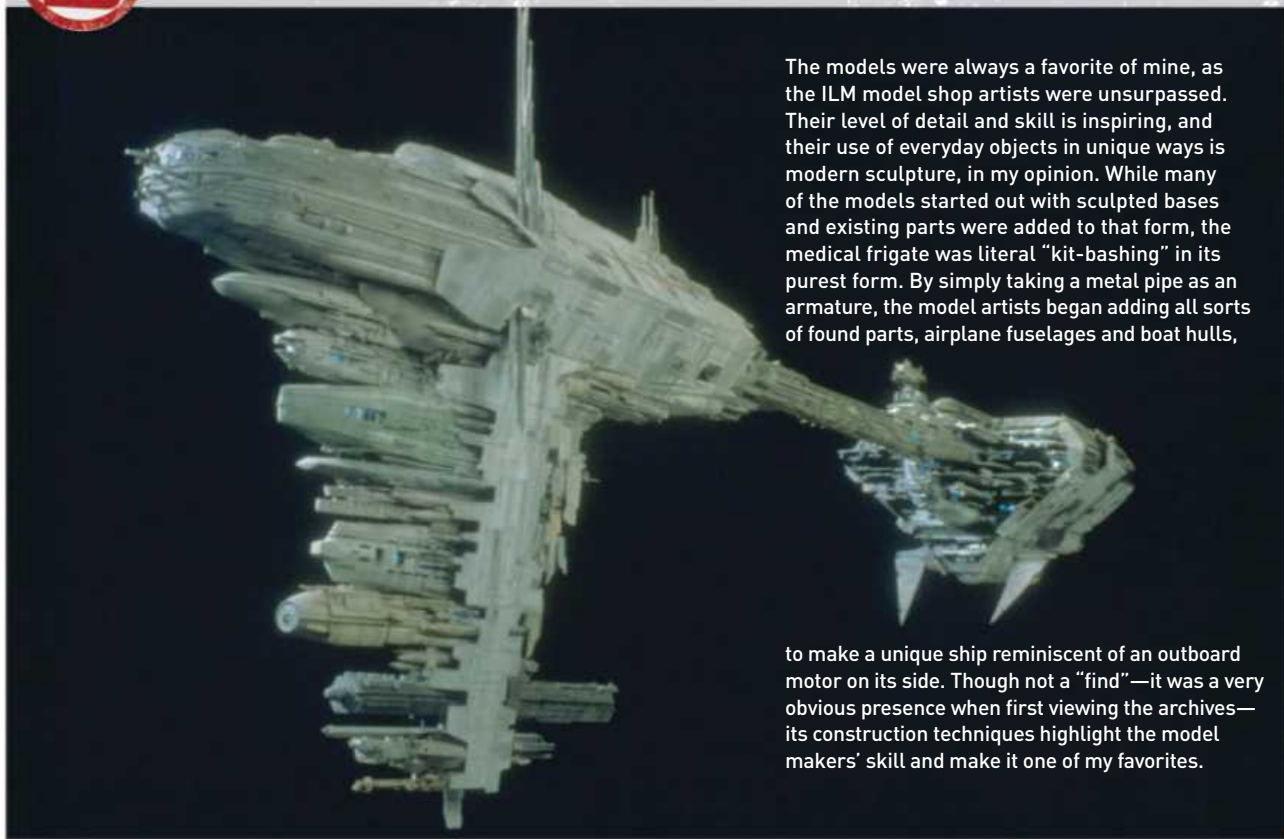
2 LANDO'S MICROPHONE—*THE EMPIRE STRIKES BACK*

A small piece, this sat unrecognized for years. There had always been a small number of objects that were, typically, parts that had fallen off larger objects and been collected in a box. Many of them could be identified by their color or the missing silhouette on the parent object, but this piece was not as obvious. It wasn't until multiple viewings of the films with the intention of identifying objects did I realize this was the communicator that Lando Calrissian uses to order the evacuation of Cloud City. After that discovery, tour guests were always treated to my (poor) impression of Billy Dee Williams when demonstrating the device.





THE MEDICAL FRIGATE—*RETURN OF THE JEDI*



The models were always a favorite of mine, as the ILM model shop artists were unsurpassed. Their level of detail and skill is inspiring, and their use of everyday objects in unique ways is modern sculpture, in my opinion. While many of the models started out with sculpted bases and existing parts were added to that form, the medical frigate was literal “kit-bashing” in its purest form. By simply taking a metal pipe as an armature, the model artists began adding all sorts of found parts, airplane fuselages and boat hulls,

to make a unique ship reminiscent of an outboard motor on its side. Though not a “find”—it was a very obvious presence when first viewing the archives—its construction techniques highlight the model makers’ skill and make it one of my favorites.



AT-AT FOOT ENGINEERING PROTOTYPE—*THE EMPIRE STRIKES BACK*

After *Empire* came out in 1980, a lawsuit was filed claiming copyright infringement of the AT-AT designs. As part of Lucasfilm’s defense, numerous interviews with all the artists and designers involved were conducted, and sketches, artwork and mock-ups were submitted to refute the claim. Before my work as the archivist and during my first film (*The Fly*), I met and became close friends with Jon Berg, the man mainly responsible for the AT-ATs and their chief animator. He told me of the hours of work he poured into the walkers, and how complex the leg and foot were that he helped design as an engineering model prototype. He also explained how he relinquished it for the purpose of the lawsuit, with the promise of its return. After the case was won, the prototype was not returned. In the mid-nineties, I found it when I discovered the files for the lawsuit. Through the kindness of George’s assistant, Jane Bay, the prototype was finally returned to Jon. (Editor’s note: And when J. W. Rinzler interviewed him for the *Making of the Empire Strikes Back*, Berg happily produced that “foot” from his pocket.)



Photo: Hector Cruz



OPENING CRAWL—*THE EMPIRE STRIKES BACK*

When the first film burst on the screen in 1977, it made quite a statement, both visually and culturally. George’s nod to the movie serials from forty years before was apparent with the opening crawl that outlined the pre-history of the story and set the tone for what was to follow. I discovered the lithographs of the text blocks used in the opening crawl of *Empire* in a drawer filled with other treasures, such as Ralph McQuarrie and Joe Johnston artwork... not to mention some amusing joke sketches and cartoons from Ken Ralston. 🍷



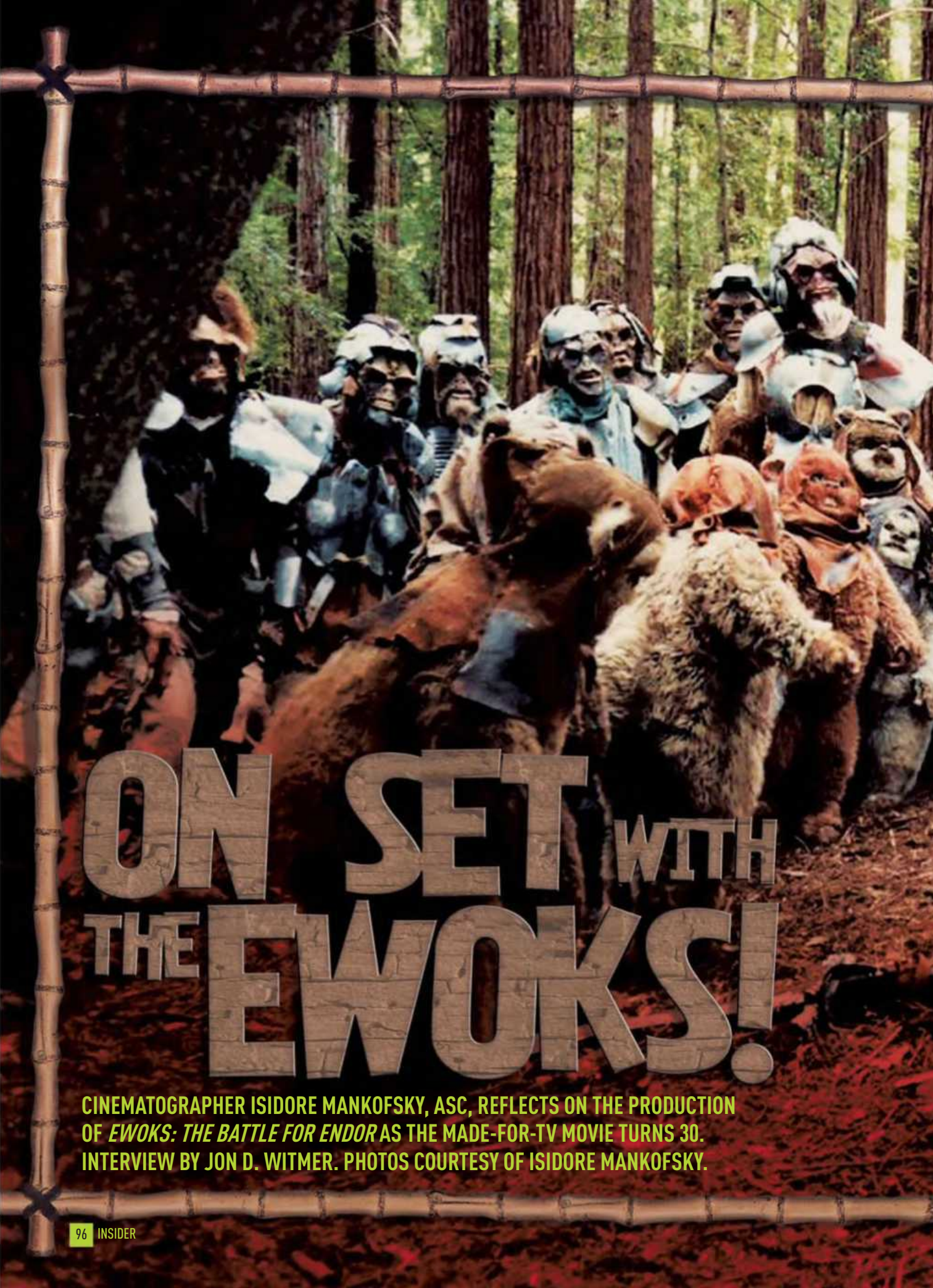
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Learn more about Don’s work at <http://whiteroomartifacts.com/wordpress/>

UNIVERSE



Interview by
Mark Newbold

A group of Ewoks and Wookiees are posed in a forest. In the foreground, two large Wookiees are prominent, one looking towards the camera and the other slightly to the side. Behind them, a group of Ewoks are visible, some wearing headgear. The background is a dense forest with tall trees. The entire scene is framed by a rustic wooden border made of branches.

ON SET WITH THE EWOKS!

CINEMATOGRAPHER ISIDORE MANKOFSKY, ASC, REFLECTS ON THE PRODUCTION OF *EWOKS: THE BATTLE FOR ENDOR* AS THE MADE-FOR-TV MOVIE TURNS 30. INTERVIEW BY JON D. WITMER. PHOTOS COURTESY OF ISIDORE MANKOFSKY.



Left: Isidore Mankofsky on set.
Opposite page: The Ewoks face off against the marauders!

Star Wars Insider: Prior to shooting *Ewoks: The Battle for Endor*, producer Thomas G. Smith called you to work as second-unit

cinematographer on *The Ewok Adventure*.

How did that come about?

Isidore Mankofsky, ASC: One of the things I try to emphasize to students is to develop a cadre of people you're familiar with, and you should shoot anything you can for them. You never know when one of them is going to get a job and need somebody and give you a call. That's the sort of thing that happened to me. I had worked at Encyclopedia Britannica Films, and three or four of the directors there gave me a great deal of work after

we'd all left. Thomas G. Smith was one of them. He was—and is—a very good friend of mine.

What did your second-unit responsibilities entail?

Mostly I was doing [background] plates and bluescreen—there were about a hundred special effects in that film. The visual-effects department, boy, they didn't mess around. When we were going to do a plate, they didn't want the slightest chance of any vibration,

so they would build a [camera] platform that you couldn't shake with an earthquake! They'd take half the day just to build the platform to keep the camera in an absolutely steady position, and then we'd stick the camera on there and get the shot in 30 seconds.

One day I was shooting a big bluescreen shot; the bluescreen was in a long "T" formation and the Ewoks were running toward us, then making a turn. George [Lucas] walked on the set, looked at it, and said we ought to do this or that. And the jaws on all of these hard-working visual-effects crew people dropped. They said, "But we'll be [shooting] off the set!" And George—so help me—very calmly said, "Don't worry, we'll fix it in postproduction." [Laughs.] So we shot it the way George wanted, of course. There was no question about it. Another time, George came in with his daughter and we shot home movies of her on 35mm film. He might have put a piece of it in the movie somewhere—it was against the bluescreen!

Did you have any other interactions with Lucas on the first *Ewoks* film?

I still have a call sheet that says "Lucas/Izzy unit." What happened was the director [John Korty] was also the cinematographer, and when [principal photography] was done, he had to leave for another show. But then George Lucas looked at the footage and felt it was missing certain pieces that he needed to make the [edit] go together properly. So he directed a pickup unit, and I shot it because I was there already, shooting plates and bluescreen.

George is a really nice guy, and very intelligent, obviously. And he has the same attitude when he works as I do. If something had to get done and it was not getting done fast enough, he never got excited about it or yelled, but he went and did it. I do the same sort of thing. If I want a light moved, I'll go move it myself; I'm not going to wait for some electrician to come in from the truck.



After the first movie, *The Battle for Endor* really takes a dark turn—Cindel Towani [played by Aubree Miller] loses her family right at the beginning—and it feels very much like a story the Brothers Grimm might have told. Do you remember talking with co-directors Ken and Jim Wheat about any fairy tales or other references?

No, there wasn't much previsualization or pre-description of what the film was going to look like. Even on the first film, nobody talked to me about the look of it, and then, when they called me back on the second one, everyone figured I knew what I was doing, so nothing was said there, either! But I knew what the films were supposed to look like because I'd seen all of the *Star Wars* films and I knew what they looked like. When we did the *Ewoks* movies, it wasn't that far removed from when [the original *Star Wars* trilogy] came out, so I didn't refer to the films except for what was in my memory.

Paul Chadwick was the storyboard artist on the film. Did you regularly reference storyboards while shooting?

We looked at them, but you have to be very flexible about storyboards. Storyboards are good because they give everybody a reference for the day's work, but once you start shooting, the reality of the situation decides what the best shot is, not the storyboard. But yes, we did use them.

I like to have a director who comes to the set in the morning and knows what he wants. Otherwise, everybody sits around and waits for him to get started. I've worked with directors who walk on the set and say, "What are we going to do today?" That's the last thing I want to hear!



The Wheats didn't yet have many credits when they directed *The Battle for Endor*. How did you get along with them?

It was a smooth production. The Wheat brothers were always very kind and they knew what they wanted to do. Wilford Brimley [who portrayed Noa Briqualon] was very friendly and cooperative with the crew and with me. I could go up to him and very quietly say, "Would it be possible for you to pull your hat back a little bit and bring your head up?" And he'd say, "Sure, Isidore." That's all there was to it!





**“AUBREE MILLER WOULD COME IN
TO SHOOT FOR 15 MINUTES OR A HALF
HOUR AT A TIME.”**

Speaking of the cast, Aubree Miller was only five years old at the time of production. What kind of restrictions did that place on the shooting schedule?

She could only work a certain number of hours—I think it was four hours or something like that. But they didn't have to use her in [four continuous hours] as long as they had her in class. So she'd come in [to shoot] for 15 minutes or a half hour at a time. And she was very nice—a little Shirley Temple.

Do you have any specific memories of working with the other actors, like Warwick Davis, who was again reprising his role as Wicket the Ewok?

They were all very cooperative. But when [the actors portraying the Ewoks] put the heads on, what are you supposed to do? Their mouths don't move. Their eyes don't move. You can hardly tell where they're looking. But they were fun to work with.

Prior to the Ewoks films, you'd photographed *The Muppet Movie*. Did you draw on any lessons learned from shooting the Muppets?

Well, the Muppets' eyes didn't move either, but at least their mouths moved when they talked! [Laughs.] No, the Muppets had a totally different way of handling it. The difference was that the Muppet performers always had their hands up [to hold the Muppets], and they were looking down at the monitor to see what the puppets were doing. I'd say [*The Battle for Endor*] has a sort of animated style, but even in animation the eyes move!

Clockwise from top left: The crew prepares to roll two cameras on location in the forest; Mankofsky usurps King Terak's throne; Terak (Carel Struycken) holds court inside the marauders' castle; Cindel Towani (Aubree Miller) and Wicket W. Warrick (Warwick Davis) enjoy a brief rest from their adventures; Mankofsky chats with camera operator Kim Marks; the cinematographer checks the lighting on Terak as the Nightsister Charal (Sian Phillips) looks on from her cell.

"IT WAS ALL SHOT AROUND MARIN COUNTY. WE NEVER TRAVELD FAR AFIELD."

There's a real variety to the Endor landscapes in the film, from the verdant forest where the Ewoks have built their village to the arid terrain surrounding the marauders' castle. Where did you shoot?

It was all around Marin County [in Northern California]. We did a lot of work on Lucas' ranch, and we went to a wooded area not far from there for the forest stuff. Some of it was built on sets and some of it was [background] plates. We never traveled far afield, and somehow they found enough locations.

We had a full crew. For television, it was certainly a big production. We had five on the electrical crew, six on the grip crew. Joe Johnston was the production designer and the second-unit director. He was a great guy [to work with]. And Tom Smith was a good producer; he always gave us what we required. If the directors wanted a shot, we would get the equipment.

After the marauders raid the Ewok village and capture the Ewoks, Wicket and Cindel manage to escape at night. Did you shoot that sequence during the day?

Yeah. Especially with Aubree, we couldn't really shoot at night, so we shot all of [the night scenes] day-for-night. Also, [the forest location] would have been too big to light [at night].

One of the tricks with day-for-night is you don't want to show the sky or anything really bright. That gives it away. I would also underexpose the film a stop or two. And I wouldn't have [the characters] too dark; I didn't let them go completely in silhouette, but that depends on the emotion of the story, how dark I would have the scene. Day-for-night's very tricky.

Noa is accompanied in the movie by his short, furry and super-fast sidekick, Teek. Did you shoot at a lower frame rate in order to make Teek look faster when he's running onscreen?

We did some under-cranking, but only when he was alone [in the frame]. It couldn't be under-cranked when he was with somebody else. There were some scenes where he appears to be running and one of the other characters is in the

scene, so then it had to be done with the "Lucas magic" [a.k.a. visual effects].

I've read in other interviews that, growing up, you especially enjoyed swashbuckling period movies. Did this movie—set, "a long time ago in a galaxy far, far away"—give you that sense of swashbuckling and period?

Well yes, it did. It was, in my mind, a period film, and I really enjoyed it. Sadly, I didn't get to work on that many, but I really do prefer period films.

Right: Mankofsky lines up the production's Panavision Panaflex camera. Above: The cast and crew gather to commemorate the final day of shooting.



The Battle for Endor came out in 1985, the same year as *Better Off Dead*, which you shot for director Savage Steve Holland. How did you find the transition from the forest moon of Endor to the Char-Burger and ski slopes for that classic comedy?

Actually it was a relief going on to that, because there was a lot of pressure on the *Ewoks* film—I was doing a film for the greatest director-producer at the time. I had to please him; I had to please George Lucas. That is not on your mind when you're doing it, but it was subliminal almost, that this film had to be acceptable to the master. 😊

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A CERTAIN POINT OF VIEW



FAMILY TRADITION

Was Anakin's change to the dark side provoked by the Jedi's aversion to emotion? Jason Fry abandons his Jedi teachings and digs deep.

"You must unlearn what you have learned."

That's Yoda's advice for Luke Skywalker, novice Jedi in training. But it's also good advice about Yoda's own teachings. One of the underappreciated themes of the *Star Wars* saga is how the Jedi's own traditions lead to their ruin, and how Luke saves the galaxy by refusing to follow those traditions, rejecting his Masters' teachings, and trusting his feelings.

That theme was present in the three movies of the original trilogy. But the prequels have deepened our awareness of it, showing us

how Anakin Skywalker and the Jedi Order were at odds from the very beginning and helping explain why he fell—and how his son redeemed him.

Consider our first view of the Jedi Council in Episode I *The Phantom Menace*. Anakin, separated from his mother Shmi and still in shock, is tested by a circle of intimidating Jedi Masters. When Yoda asks how he feels, Anakin replies, "Cold, sir." It's an apt description of how he's treated. When Anakin admits he misses his mother, a scornful Yoda says he's scared to lose her.

Angry, Anakin asks what that has to do with anything, and Yoda warns that fear leads to anger, anger leads to hate, and hate leads to suffering.

It's a line *Star Wars* fans love to quote, but consider the context: Yoda accuses a frightened child of being vulnerable to the dark side because he misses his mother.

Rejected by the Jedi and facing an uncertain future—Will he be marooned on Coruscant? Returned to Tatooine?—Anakin meekly tells Qui-Gon Jinn that he doesn't want to be a burden. But he must have remembered that first encounter with the Jedi during his Padawan years.

At the end of *The Phantom Menace*, Obi-Wan Kenobi defiantly tells Yoda he will honor Qui-Gon Jinn's dying wish and train Anakin—whether or not the Council agrees. Obi-Wan gets his wish, but the greatest obstacle he faces isn't Anakin's preternatural ability with the Force, or Obi-Wan's lack of experience as a teacher. Rather, it's that Anakin knew his mother and Obi-Wan never did. Anakin must struggle with an emotional bond that Obi-Wan cannot understand.

Qui-Gon is known for defying the Council, and is kind to Anakin. But even he seems more concerned with Anakin's Jedi potential than with oppression on Tatooine. Qui-Gon doesn't regard freeing slaves as his business, and doesn't think twice about removing Anakin from his mother, who is left in slavery. The wealthy, powerful Jedi Order could easily have sent Jedi back to Tatooine to free Shmi, but we know from *Attack of the Clones* that this never happens.

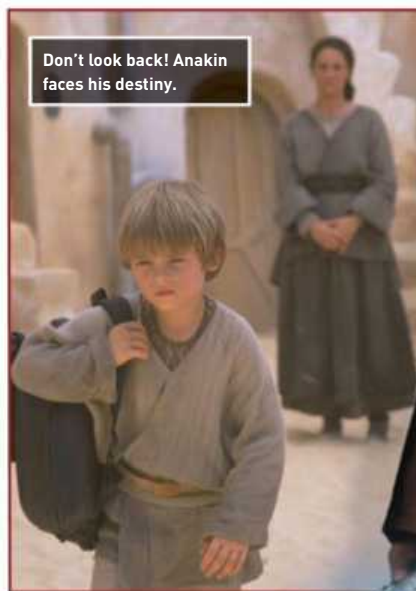
If Qui-Gon had lived, perhaps he would have arranged for Shmi to be freed, and been more sympathetic to Anakin's unique background. But he dies, and Anakin proves a difficult pupil for Obi-Wan and a rebellious Padawan. It's easy to imagine him fuming about his mother, abandoned as the property of Watto the Toydarian, while the Jedi Council sends him to help Obi-Wan with border disputes.

Anakin's downfall begins in Episode II *Attack of the Clones*. The movie chronicles his growing love for Padmé Amidala, memorably captured by a teaser poster that declares "A Jedi shall not know anger. Nor hatred. Nor love." In Episode II, Anakin's love for Padmé leads him



Anakin meets the Jedi.

astray, but it's the threat to Shmi that leads him into darkness. Anakin's mother is now the wife of Cliegg Lars, a moisture farmer who bought her from Watto and freed her. She has been captured by vicious Tusken Raiders, and her torment reverberates in the Force, reaching Anakin through his dreams.



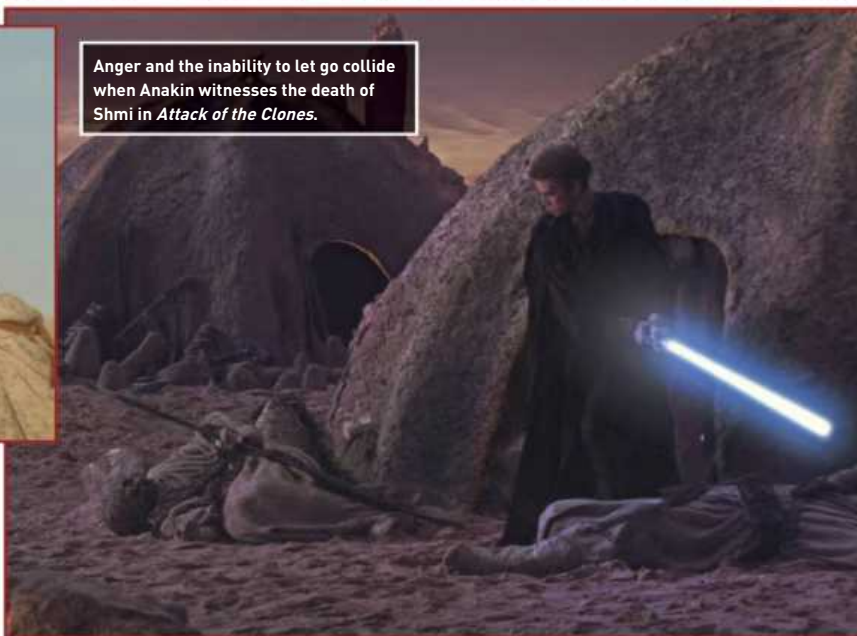
Don't look back! Anakin faces his destiny.



Even the teaser poster for *Attack of the Clones* hinted at how difficult it is to be a Jedi!



Anger and the inability to let go collide when Anakin witnesses the death of Shmi in *Attack of the Clones*.



Anakin finds Shmi, but she dies in his arms, and he slaughters the Tusken Raiders who imprisoned her. Through the Force, Yoda and Mace Windu sense Anakin's pain—and Yoda hears the voice of Qui-Gon imploring Anakin to stop—but they can do nothing. It is Padmé who tries to comfort Anakin, reminding him that he's only human. Anakin's reply is chilling: "No, I'm a Jedi."

Standing at his mother's grave, Anakin laments that he wasn't strong enough to save Shmi, and vows not to fail his loved

ones again. That vow has terrible consequences, as we see in Episode III *Revenge of the Sith*. Anakin is haunted by a vision of Padmé—whom he has secretly married—dying in childbirth. This may strike us as the kind of nightmare that's normal for a young man awaiting the birth

of a child, but we have to remember Anakin's abilities with the Force: As Qui-Gon notes in Episode I, Anakin can see things before they happen. For Anakin, premonitions are predictions, and painfully accurate ones.

In Episode III, Anakin is driven to desperate measures to save Padmé, and ultimately loses her because of his own actions. But he turns to the dark side only when he thinks he has no other choice. First, Anakin confides in Yoda about his premonitions, without saying whom he's concerned about. Yoda's reply is useless for a terrified husband and father-to-be: "Death is a natural part of life. Rejoice for those around you who transform into the Force. Mourn them, do not. Miss them, do not.... Train yourself to let go of everything you fear to lose."

Anakin hears this cold advice in misery—and the Jedi Council then betrays him, as he sees it, by refusing to grant him the rank of Jedi Master. A frustrated Anakin is easy prey for the whisperings of Darth Sidious, disguised as Chancellor Palpatine. Palpatine says the Sith Lord Darth Plagueis could keep those he loved from dying, and Anakin's desperate hunger for this knowledge and power in the Force is what leads him to betray Mace Windu, become Darth Vader, and massacre the Jedi. His attack on Padmé leads to her death as Luke and Leia are born—the very thing Anakin sought to prevent.

The original trilogy is about Luke discovering his true parentage and



Palpatine at his most manipulative in *Revenge of the Sith*.



Mace Windu: The final barrier between Anakin and the dark side!



Luke's Jedi training on Dagobah holds many challenges, but should Yoda's teaching be observed?



learning the ways of the Force. But it isn't the Jedi code that helps Luke end the Sith's rule. Rather, he succeeds because he rejects the teachings of Yoda and Obi-Wan, representing the old Jedi Order. The Jedi failed to see the danger awaiting Anakin because they rejected or couldn't understand love and family. Luke succeeds because he embraces love and family, reawakening the good in his father, who then destroys Darth Sidious to save his son.

In Episode IV *A New Hope*, Luke learns the ways of the Force from Obi-Wan, who leaves exile on Tatooine in an effort to save Princess Leia Organa, Luke's secret twin sister. But Obi-Wan lies to him about his father's identity. Yoda later claims Luke wasn't ready for the burden of that terrible knowledge, but it also seems likely that Obi-Wan wanted to avoid the emotional attachment between child and parent, remembering that helped doom Anakin.

In Episode V *The Empire Strikes Back*, Luke becomes Yoda's Padawan, and there

are echoes of Anakin's training and the dilemmas he faced. Like Anakin, Luke is told he is too old to begin the training. Like Anakin, he has a vision of his loved ones suffering in captivity, and receives cold advice from Yoda, who tells him to sacrifice Han and Leia if he honors what they fight for. Like Anakin, Luke's attempt to rescue his friends backfires: He is nearly killed by Vader, and his friends must risk their lives to rescue him (after they had already succeeded in saving themselves, except for Han).

In Episode VI *Return of the Jedi*, things come full circle. But it's easy to miss that Luke disagrees sharply with his Jedi teachers about what to do. Obi-Wan and Yoda have trained Luke and push him toward a second confrontation with Vader. He is, they believe, the Jedi weapon that will destroy both Vader and the Emperor. When Luke insists there is still good in Vader, Obi-Wan retorts that "he's more machine than man—twisted



"I know there is good in you." Luke defies the Jedi and redeems his father.

IN THE EXPANDED UNIVERSE

Many stories in the Expanded Universe beyond the movies deal with love, the Jedi code, and the Skywalkers' struggle with their passions.

The Jedi's reasons for rejecting Anakin for training are further explained in the back-story of Episode I. The Jedi take children from their parents very early, to prevent them from forming emotional attachments that they fear could cloud their judgment and prevent them from serving as impartial arbiters in galactic disputes.

In *The Clone Wars* series, Obi-Wan discusses the unrequited love between him and Mandalore's Duchess Satine, telling Anakin that when Yoda says a Jedi must not form attachments, "he usually leaves out the undercurrent of remorse."

And Jude

Watson's *Jedi Apprentice* books introduce strong attachments between Qui-Gon Jinn and the Jedi Master Tahl, and between Obi-Wan Kenobi and his fellow Padawan



Siri Tachi

Siri Tachi. Karen Traviss created a rogue Jedi named Djinn Altis who rejects the Jedi teachings, allowing Jedi to form romantic attachments. Several of Traviss' novels contrast the Jedi attitude toward attachments with the tight family and clan bonds of Mandalorian culture.

Matthew Stover's Episode III novelization fills in a crucial part of the reason for Anakin's fall, and explains his fury at not being named a Jedi Master, a plot point that struck some movie viewers as office politics. As Stover explains, the Jedi's most-secret lore is restricted to Masters, and Anakin believes this lore includes how to save Padmé. When the Council refuses to make him a Master, his hopes of using this information disappear, and Darth Sidious has the opening he needs to convert him to the dark side.

The family bonds that are so important in *Return of the Jedi* are further explored in *Dark Empire*, the 1991 Dark Horse comic

series written by Tom Veitch. Luke's need to understand why Anakin fell leads him to confront Sidious, reborn through Force sorcery—and like Anakin, he is ensnared. In *Dark Empire*, Luke is saved by his sister's love, rather than by his father's: Leia joins her Jedi powers with Luke's, and Sidious' destructive Force storm washes over the Skywalker twins, rebounding on its creator and destroying him.

It's a deepening of *Return of the Jedi*'s lesson. That moment binds Luke and Leia together as Skywalkers and saves them, as the climax of *Return of the Jedi* bound Luke and Anakin and saved them. Once again, the keys to the Skywalkers' victory are love and family.



Rejecting the dark side, Luke faces the wrath of the Emperor.

and evil." When Luke says he can't kill his own father, Obi-Wan despairs, "Then the Emperor has already won."

But Obi-Wan could not be more wrong. It is precisely because Luke can't kill his own father that he defeats the Sith. On Endor, Luke reaches the man behind the mask by addressing Vader as father and as Anakin Skywalker. Vader rejects that name, saying it "No longer has any meaning for me," but he sounds regretful when he tells Luke that "It is too late for me, son."

It isn't. Aboard the second Death Star, Luke pulls back from the dark side, refusing to kill Anakin and take his place as Sidious' apprentice. He tells the Emperor that "I am a Jedi, like my father before me." Rejected, Sidious tries to destroy

Luke—but he forgets about the fallen Anakin. Anakin has already endured Sidious manipulating him into losing his wife; now, he sacrifices himself to save his son, hurling his Master into the Death Star reactor shaft. He at last brings balance

to the Force, as prophesied long ago. It isn't Jedi teachings that save the galaxy, but bonds the Jedi tried to forbid—such as the love of a father for his son and a son for his father.

Emotional attachments, in other words. 🤖

Jason Fry is the author and co-author of more than a dozen Star Wars books, including The Essential Atlas and the forthcoming The Essential Guide to Warfare. He lives in Brooklyn, N.Y., with his wife, son and about a metric ton of Star Wars stuff.



A Jedi redeemed!



The climactic struggle between Luke and Vader.

JEDL TOY BOX

THE TALE OF THE ARMORED DOG

The AT-AT: one of the most fearsome weapons of the Galactic Empire. It was also a fearsome task for Kenner engineers and designers. The AT-AT would be the largest, most expensive toy Kenner had ever made. The *Millennium Falcon*, at a retail price of \$32, was successful, but the AT-AT would retail at nearly \$50. That's \$130 in today's dollars, making it quite an expensive toy. It would feature poseable legs, an opening side compartment and cockpit, and chin guns that lit up and pulsated. The head pivoted and the side guns rotated and clicked. The AT-AT would require more parts than the *Falcon* and that meant more capital expense for Kenner. It wasn't a sure thing, but Kenner was convinced it would be a hit. More importantly, they thought it would help sell more action figures. After all, what kid would want an empty AT-AT? No, they would want to stock it with as many snowtroopers, AT-AT Drivers, and Imperial Commanders as possible. And thus, the engineering and design team were given just nine months to develop the toy. This was a ridiculously short time frame, especially in the pre-computer aided drafting era where engineering was still done with pencil and paper. Even today, getting a toy like this designed, tooled, and put into production in nine months would be a tall order. But the design team was up to the challenge.

The designers affectionately referred to the AT-AT as the Armored Dog. To start the journey, several concept renderings were made. The most detailed of these was a pencil, marker, and gouache painting done over a full-size blueprint of the toy. Because it's at



1:1 scale, this rendering is quite large. After painting the background, the designer carefully cut out blueprint schematics and glued them to the background. Finally, the AT-AT was colored in using markers and pencil. The piece was used in an executive meeting to show the vision of the toy to the executives at Kenner.

One of the concerns was the large capital cost to make the tools that would produce all the molded plastic parts for the toy. Tools to make plastic parts are large and extremely heavy blocks of steel. Each part has its own tool with the negative image of the part cut out of the steel. The tool is put onto a giant machine called a press for its ability to push plastic at high pressure into the tool. Each tool part costs between \$5,000 to \$50,000 or more in today's dollars. The AT-AT had more parts, and larger

parts, than any other Kenner toy had at the time. While no records are known to exist for tooling costs, we can make an educated guess that it would be well into the hundreds of thousands of dollars.

To help the engineering design, and get some early photos for catalogs, Kenner would often make in-house prototypes. There were several methods used to make these prototypes, from kit-bash builds to cheap silicone tooling to more expensive and precise lead-zinc tools. It is surprising





that Kenner would have used this last method on something as large and complicated as the AT-AT, but they did. Proof of this turned up very recently in a photo discovered by long-time Kenner photographer Kim Simmons in his archive. This photo is shown here for the first time anywhere. The prototype is distinctly different from the production toy. There are far less details and there seem to be a few kit-bashed pieces as well such as the blue chin guns.

According to one of the designers, this prototype tooling was very difficult

to work with, constantly producing what is called a short shot (where the plastic doesn't entirely fill the mold, leaving an incomplete part), because of the low-pressure process that must be used. But the tooling was faster and cheaper than the hardened steel of production tooling, allowing Kenner to get to a real version of the toy as fast as possible to help the engineers and designers test their designs before committing to the more expensive production tooling. Unfortunately, no examples of a prototype AT-AT are known to still exist today. If one does surface, it would be worth quite a lot of money. (Fortunately, the AT-AT painting mentioned above was kept and currently resides in a private collection.) Kenner also had to produce all the instruction sheets and packaging in this short time frame.

The AT-AT went on to be released and was a success for Kenner. It was a mid-movie release, falling in between *The Empire Strikes Back* and *Return of the Jedi*, which didn't help its sales. Also, *Return of the Jedi* was

coming up and kids would want the new toys from that movie. There is a rumor that Kenner petitioned Lucasfilm to include the AT-AT in the Endor scenes to help them sell more of the toy they had invested so heavily in. They then re-released the AT-AT in *Jedi* packaging for the new movie. Rather than a Hoth scene on the box, the AT-AT stood proudly in the Endor forest.

Decades later, in 2010, Hasbro dusted off the tooling and remade the AT-AT, adding some new features. The best of these was a button that played recorded phrases from the films, such as General Veers' "I've reached the main power generators" and Vader's "The rebels are alerted to our presence." It also sported a new paint job.

The vintage Kenner AT-AT was arguably one of the best toys Kenner ever made, and remains as beloved by collectors as the kids who were lucky enough to own one in the early 1980s. 🙌

words: cj FawcettImages:
themanwhoshotlukeskywalker



BAD TO THE BAD

SCOTTISH ACTOR MICHAEL CARTER IS A CLASSICALLY TRAINED STAGE THESPIAN WHO IS MORE USED TO SHAKESPEARE THAN SCIENCE FICTION. NOT THAT THIS STOPPED HIM FROM BECOMING IMMORTALIZED AS THE VILLAINOUS BIB FORTUNA IN *RETURN OF THE JEDI*.... WORDS: CALUM WADDELL



Boasting what might just be the least loveable face out of the entire *Star Wars* universe, Bib Fortuna became one of the standout supporting characters in 1983's *Return of the Jedi*. The man that played him is the Dumfries-born actor Michael Carter, an erstwhile graduate of RADA, and well-practiced stage performer, who was completely unrecognizable in the third *Star Wars* film, hidden under a mountain of rubber that included, most famously, a huge slug-like tentacle that twisted around his neck. Now aged 66,

the good-humored Carter laughs at the weird and wonderful way that he became involved with *Star Wars*.

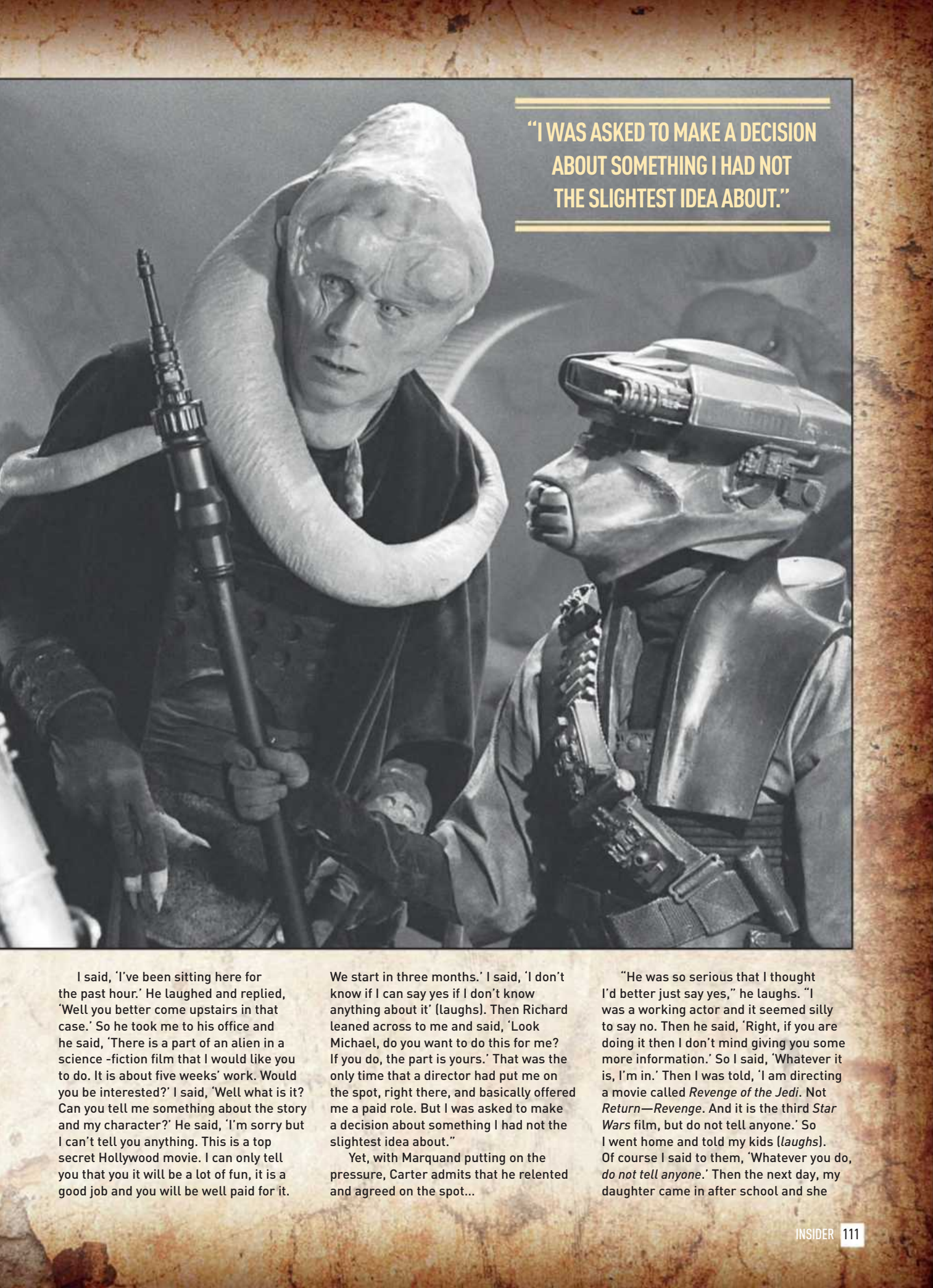
Indeed, thanks to some tawdry timekeeping and a minor misunderstanding, he almost never got to settle into the malevolent makeup of Jabba the Hutt's second-in-command.

"Richard Marquand was aware of my work and he asked me to meet him about this role he was casting in a film that he could not tell me anything about," begins the performer. "Unfortunately, my train was late and by the time I got to Elstree—

which was the studio where I was supposed to see Richard—he was in a meeting. So I told someone at the front desk that I had arrived and they forgot to tell anyone else. I recall sitting there for about an hour wondering if I was ever going to be called."

Finally, though, fate intervened...

"Richard Marquand came down the stairs and he walked right past me," continues Carter. "He was planning to leave for the day because he thought I had just not bothered to turn up. Thankfully I managed to stop him and he said, 'Michael, where the hell have you been?'



**"I WAS ASKED TO MAKE A DECISION
ABOUT SOMETHING I HAD NOT
THE SLIGHTEST IDEA ABOUT."**

I said, 'I've been sitting here for the past hour.' He laughed and replied, 'Well you better come upstairs in that case.' So he took me to his office and he said, 'There is a part of an alien in a science-fiction film that I would like you to do. It is about five weeks' work. Would you be interested?' I said, 'Well what is it? Can you tell me something about the story and my character?' He said, 'I'm sorry but I can't tell you anything. This is a top secret Hollywood movie. I can only tell you that you it will be a lot of fun, it is a good job and you will be well paid for it.

We start in three months.' I said, 'I don't know if I can say yes if I don't know anything about it' (laughs). Then Richard leaned across to me and said, 'Look Michael, do you want to do this for me? If you do, the part is yours.' That was the only time that a director had put me on the spot, right there, and basically offered me a paid role. But I was asked to make a decision about something I had not the slightest idea about."

Yet, with Marquand putting on the pressure, Carter admits that he relented and agreed on the spot...

"He was so serious that I thought I'd better just say yes," he laughs. "I was a working actor and it seemed silly to say no. Then he said, 'Right, if you are doing it then I don't mind giving you some more information.' So I said, 'Whatever it is, I'm in.' Then I was told, 'I am directing a movie called *Revenge of the Jedi*. Not *Return—Revenge*. And it is the third *Star Wars* film, but do not tell anyone.' So I went home and told my kids (laughs). Of course I said to them, 'Whatever you do, *do not tell anyone*.' Then the next day, my daughter came in after school and she

was crying her eyes out because she had told her best friend who was a huge *Star Wars* fan."

A PUNISHING PROCESS

In preparing for the part of Bib Fortuna, Carter's insight was similarly vague...

"The only description that was given to me mentioned that he was an alien—and not a very nice one," he chuckles. "They explained it was going to be a big makeup job, although I never expected it to be as big as it was. I was given my section of the script, because everything was under a lot of secrecy, so I knew I was going to be speaking a nonsense language. However, I did not know what I was letting myself in for when it came to having to wear so much makeup. It did come as a bit of a shock."

Still being relatively new to film roles, Carter admits to being eager to please. As such, he ended up spending three months undergoing extensive makeup casts and tests for Bib Fortuna. Somewhat inevitably, it was quite a punishing process...

"I was frequently up at Elstree Studios during the next three months," he continues. "I got my head and my hands molded so, even though it was only five weeks work on the actual movie, I was attached to the role for quite a long time. After all the makeup stuff, I was really looking forward to getting started. And because I had gone through those three months of preproduction, they gave me a *Revenge of the Jedi* sweatshirt—and these were only given out to the crew. So that made me an honorary crewmember, which I thought was great."

Such a sweatshirt would likely fetch a fortune on eBay today, although Carter laments that this injection of income is never going to take place.

"I gave the sweatshirt to my son and he gave it to his best friend," sighs the actor. "I can only imagine how much it is worth today [laughs]."

Carter also maintains that if he had any say in the design of Bib Fortuna, he probably would have asked for the makeup prosthetics to be a little less extravagant.

"There are a lot of things I would change about the character," he smiles. "The makeup would be the most obvious one. I couldn't do anything under all of that stuff that they put on me. I wish I could have turned up and acted under a T-shirt and a jacket or something. You have to remember that I was a big pile of moving rubber [laughs]. And when I wasn't moving, I was like a piece of furniture. In fact, I half expected people to stub their cigarettes out on me!"

The actor has one particularly vivid memory from the *Return of the Jedi* set



"I WAS EXHAUSTED UNDER ALL THE MAKEUP I WAS WEARING!"



involving co-star Carrie Fisher. For many young boys, the sight of Princess Leia wearing her "slave" bikini was hard to forget. According to Carter, though, being in close proximity to one of the most famous images of screen sexuality in sci-fi cinema history was not especially exciting

"I was exhausted under all of the makeup I was wearing," he mentions. "And although she was wearing a lot less than me, Carrie was exhausted too. But I do have a funny story from that scene with her in the famous metal bikini. Richard Marquand came over and told me that I had to lift her up for one scene and hold her close to Jabba so that he could kiss her. So I mentally assessed Carrie's weight. Well, I definitely got it wrong. When we did the rehearsal, I picked up Carrie and went to pull her really close to Jabba. Unfortunately, she weighed far less than I imagined and I almost pushed her straight into the mouth of the Jabba

puppet! She was so light. There really was nothing to her. And, of course, she was disgusted at the sight of Jabba's mouth and she screamed [laughs]. I don't blame her either. Jabba was just rubber of course, but it was horrifying to look at when you were standing right next to it."

FROM WEREWOLVES TO TWI'LEKS

Of course, when it was released, *Return of the Jedi* was a huge success. Thanks to the cliffhanger that climaxed *The Empire Strikes Back*, audiences were eager to find out how the trilogy progressed and ended. Interestingly, Carter would become somewhat surprised at the immediate cult following that Bib Fortuna acquired among *Star Wars* fans...

"The first *Star Wars* movie passed me by entirely," he admits. "In fact, to be



Clockwise, from top left: Bib Fortuna in a pensive mood; the sinister Twi'lek enraged; Jabba's most loyal allies shares a drink; Luke Skywalker (Mark Hamill) Jedi Mind Tricks his way to an audience with Jabba.

perfectly honest, I never even saw it. I did go and see *The Empire Strikes Back*, but that was only because I was working with Anthony Daniels at the time in the theatre. He was talking about his role in it and I thought I should go and see it and find out more about this See-Threepio character (laughs). When I acted in *Return of the Jedi*, it was just another job to me. I had no idea that my character, or even the film, was going to last this long."

Aside from *Return of the Jedi*, Carter's most famous fantasy film role is undoubtedly in 1981's classic horror-comedy *An American Werewolf in London*. Directed by John Landis, this brilliant splatter-spoof casts Carter as a businessman who is chased around Tottenham Court Road's underground station by the titular lycanthrope before being pounced upon and mauled. According to Carter, this was a job that went for the jugular in more ways than one...

"I almost died *for real* making *An American Werewolf in London*," he sighs. "I got an awful dose of the flu and was due to start filming that movie two or three days later. I went to my doctor because I was losing weight. I had lost 28 pounds in a week and he said to me, 'There is this awful flu in the country right now, Michael, and I am afraid you have caught it.' I said, 'Well I have to work in just a couple of days and I need to know I will be alright.' He said, 'Probably not—it has already taken out two of my patients. So be it on your own head if you do not listen to me.' So two days later, I went to Tottenham Court Road station, feeling like death. The first thing John Landis said was, 'Hello Mike, you are going to be doing a lot of running tonight. We didn't pick you for your talent but rather for your athleticism.' We shot my scene on a Steadicam. There was one point at 4am in the morning where I stopped and put my head between my legs

trying to get some air back into my body. I was exhausted and hot and feeling as ill as I ever have. I will never forget that night, but the show must go on. The fake blood they poured on my face really stuck to me and I had to scratch it off. I could feel my skin pulling away with it. It was quite unpleasant but, in a way, I guess that prepared me for the rubbery nightmare I had with Bib Fortuna two years later!"

Carter admits, though, that despite the makeup agonies that went with *Return of the Jedi*, he would happily sign on to play another *Star Wars* character were the opportunity to present itself. Moreover, he is excited about the potential for Episode VII to reinvent space-opera cinema for a whole new generation...

"I am curious about what happens next," he nods. "I will be watching the new movie. I still get three or four letters a week, every week—and that has happened ever since the movie came out. It is astonishing. Bib Fortuna lives on." 🍷



THE ART SIDE OF THE FORCE

FROM HOWARD CHAYKIN'S PRE-RELEASE *STAR WARS* POSTER IN 1976 TO THE PRESENT DAY, ARTISTIC INTERPRETATIONS OF GEORGE LUCAS' SAGA HAVE ALWAYS BEEN WITH US. THREE SUCH ARTISTS ARE ROY GRINNELL, KRYSTII MELAINE, AND ANN HANSON, WHO WERE CHOSEN TO CONTRIBUTE TO THE RECENT *STAR WARS ART: VISIONS* BOOK, AND WHOSE ART ALSO GRACED THE BLU-RAY BOOKLET.

ROY GRINNELL

“Wait...the Droid Just Wants to Say Hello”

Roy Grinnell was born in Santa Barbara, California. As a child, he enjoyed drawing airplanes: a passion that he has never lost. After serving time in the Navy, he attended the Art Center School of Design in Los Angeles, graduating with honors. He is currently the official artist for the American Fighter Aces, and the Commemorative Airpower Heritage Museum.

As the official artist of the American Fighter Aces, it's a surprise that you haven't contributed an image of an X-wing or a dogfight. Were you tempted to take that route?

My main theory in all my paintings is remembering “Imagination is the key to success.” Being an artist for the Fighter Aces does help my brain to flow in that vein, but I do like to deviate to my other interests as well.

I did, however, paint a combat scene that appeared in the *Star Wars Art: Visions* Limited Edition version [available from Abrams Books].

It shows Anakin Skywalker in a Naboo N-1 starfighter firing laser cannons at droid starfighters. There's a lot of action in that one (above, right)!

Was it important to get personality into the giant droid?

I tried to give the droid some human feelings. I wanted to show the droid was lost and lonely on a barren planet. Having found Artoo-Detoo and Threepio, he is offering his hand in friendship. The accompanying “Space Cowboy” is having a hard time controlling the CRILOC Horse's reaction to seeing the droid. I wanted the viewer to feel friendliness as well as the desperation of the encounter.

What were the challenges of painting things that don't exist in our world?

The situation opens up total imagination of what could exist and could happen. The challenge is only limited by the level of one's imagination. In my work for the Fighter Aces, I have to portray what it was like to be

in that situation of combat as the fighter pilot explains his vivid scene of life or death to me. I try to visualize his desperation and to put on canvas a factual account of his aerial combat and victory.

Do you have any plans to do any more *Star Wars* art?

I would deeply love to have an opportunity to paint more *Star Wars* art. George Lucas has set a high standard of excellence in whatever venture he undertakes. In the *Star Wars Art: Visions* book project, magnificent and creative artists were chosen from around the world to illustrate his creations. It exemplifies his taste and ability to achieve greatness in fantasy. The project was a joy to work on from start to finish.

EXPANDED

You can enjoy more of Roy's work here at www.roygrinnell.com/

UNIVERSE



KRYSTII MELAINE

“Fur Balls ”

Classically trained in the realist tradition of the old masters, Australian-born artist Krystii Melaine’s art explores themes of the American West. Her work incorporates wildlife, cowboys, and Native Americans, and has won numerous accolades, including many Best of Show awards.

How did you come to be commissioned for the *Star Wars Art: Visions* book?

I first heard of the project through Big Horn Galleries in Cody, Wyoming, which represents me and a number of the other artists in the book. The gallery owner hesitantly said he had heard of a project that I might not be interested in, as it wasn’t within my normal painting subject range. When he told me it was to paint an image from *Star Wars*, I immediately said I’d love to do it! I still remember the night I saw the first *Star Wars* movie in Adelaide, South Australia. It had a big impact on me. I loved painting monsters, dragons, and imaginary characters as a teenager, but the opportunity to paint such things as a professional artist doesn’t come along very often. Once I had completed the painting, George Lucas decided to purchase it for his personal collection. (In the book, my painting appears much darker and redder than the original, which has a greenish background to indicate the forest setting.) I painted Han Solo with more natural skin tones, reflecting how he looked in the cool filtered light of the forest.

How different was this project from what you usually do?

I’m a portrait and wildlife artist, so a portrait of Han Solo with a bunch of Ewoks was actually quite close to what I normally paint. Han Solo was my favorite human character from the first moment he appeared on the screen. I loved the Ewoks as soon as I saw them in *Return of the Jedi*, so the decision of what to paint for the book was easily made. Apart from the clothes and weapons, and a higher level of intelligence and activity, Ewoks are pretty similar to the Koalas that I have painted. I approached them in the same way I do for any new species I want to paint—studying their appearance, anatomy, habitat, history, and personalities. I wanted to show them defiant and ready to face anything, to honor their essential role in the destruction of the second Death Star and the Rebel victory over the Empire!

Do you have a favorite Ewok?

I like them all, but there’s a little guy in a reddish hood who was very busy getting into



the background of nearly every shot when the Ewoks catch Han, Luke, and the others in the forest. (He appears in at least 21 shots throughout that scene.) With that much determination, I just had to include him and placed him in the back left of my painting!

What are the challenges of capturing Harrison Ford’s likeness?

Harrison Ford is so famous that capturing his likeness accurately was a huge challenge. His face is not perfectly symmetrical, and I resisted the urge to straighten his features. I spent a lot of time studying every image of

Harrison that I could find, in order to portray him as he really looked at the time and to capture his personality. *Star Wars* is a galactic Western in many ways, and Han Solo is very like the cowboys I know and have painted, both visually and in attitude. He was always armed and ready for any eventuality. I think he even wore the same clothes every day!

Have you any plans to do any more *Star Wars* art and if so, which character would you like to do?

I’d really enjoy painting more *Star Wars* art and when I first saw the book, it

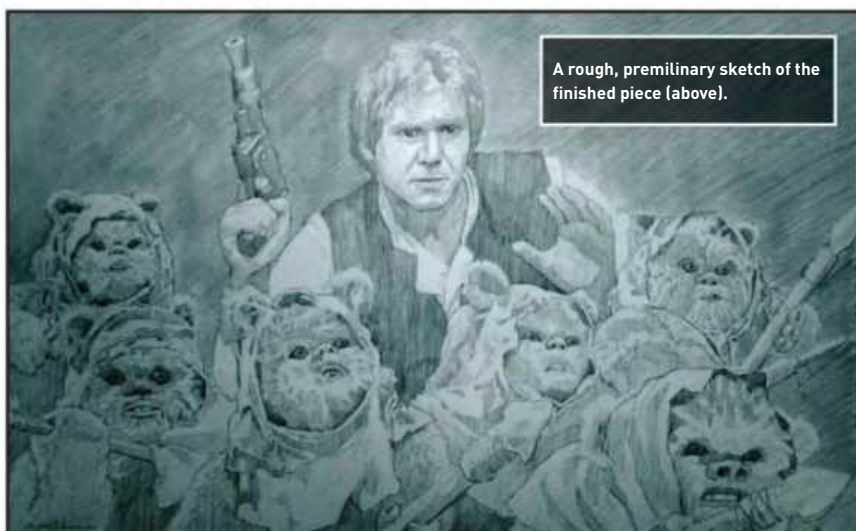


inspired a whole bunch of new ideas for paintings. There are so many interesting characters and I'd love to paint their portraits. Imagine having some of those beautifully strange personalities sitting in my studio for a portrait painted from life. What amazing conversations we could have as I painted them!

EXPANDED

Visit Krystii's site at <http://krystiimelaine.com/>

UNIVERSE



A rough, preliminary sketch of the finished piece (above).



AN ALL-NEW TALE

"ORIENTATION"

AN EXCLUSIVE SHORT STORY BY JOHN JACKSON MILLER
WITH ART BY BRIAN ROOD

Battle stations! Hostiles off the starboard bow!" In the command well of the Imperial cruiser *Defiance*, 20 members of the skeleton crew hastily turned to their terminals, ready to defend against attack. Every mind was attuned to the situation—save the one belonging to the figure looming dark and large above them on the catwalk. Darth Vader looked on with utter disinterest.

There was nothing in this "battle" to engage the Dark Lord's attention. It wasn't real. There was no one to challenge the Empire. He and his Master Darth Sidious, who now ruled the galaxy as the Emperor, had brought the Clone Wars to a conclusion not long before; and while the two were on their way to Ryloth now to root out insurgency, the "hostiles" outside were pure fiction, part of a training exercise.

"Hard about, my cretins," shouted Commandant Baylo, passing Vader as he stalked along the catwalk. "While I've been waiting for your picnic to end, you've lost your forward shields!" He clapped his hands on the railing and leaned over to bellow. "We have an observer today. Are you trying to make me look bad?"

Vader thought he already did. Well past 70 and with a nose too long for his face, Pell Baylo walked with an exaggerated limp that caused the stumpy man to bob up and down like a flying thing. He nonetheless commanded the attention of the cadets in the pits on either side of the catwalk, all of whom were now scrambling to correct their errors.

Vader thought his own presence here was a mistake, too. But Sidious had brought him to *Defiance's* bridge and left him. It was his duty to remain, even if he saw no other reason for being there.

Crossing the vast swath of cosmos between Coruscant and Ryloth, Darth Sidious had ordered a stop in the Denon system so he could consult with several chiefs of the navy, visiting there to discuss how the jumble of affiliated military schools that had existed under the Republic might be better integrated into the Imperial Academy. His livelihood under review, Baylo had suggested a timesaving solution: the meeting could take place aboard *Defiance*, the cruiser he'd operated as a flight training school for nearly 50 years. The commandant could show his students in action while they conveyed his Imperial Highness on one leg of his trip.

The Emperor had praised Baylo for his suggestion. Vader saw through the offer. *A futile effort to save his school.* The Clone Wars had brought the *Defiance* Flight Training Institute—known to most spacers as "the Baylo School"—directly under the umbrella of the Republic Navy, with Baylo receiving a rank as a line officer. Yet the commandant treated the institute as his personal property, ignoring schedules and asserting he knew best when recruits were ready for service. Even now, with the Empire in charge, naval leaders were loath to rein Baylo in; he'd trained many of them aboard *Defiance*, after all. Vader expected that resistance would wilt, now that the Emperor was on the scene. Baylo was just another fossil, married to archaic practices.

But his Master had spent half a minute on the bridge before departing for his meetings with the naval chiefs who were Baylo's superiors—leaving Vader behind to observe Baylo's silly pantomime show. Vader had objected, as strenuously as he dared: "I would serve you better elsewhere, Master." The Emperor had not been amused. "I decide where you are needed. You will remain and be my eyes."

That was hours ago, and Vader hadn't seen anything worth his attention. Baylo had run his cadets through their paces, dressing down one after another and spewing aphorisms. The first mock attack concluded, he unleashed another one.

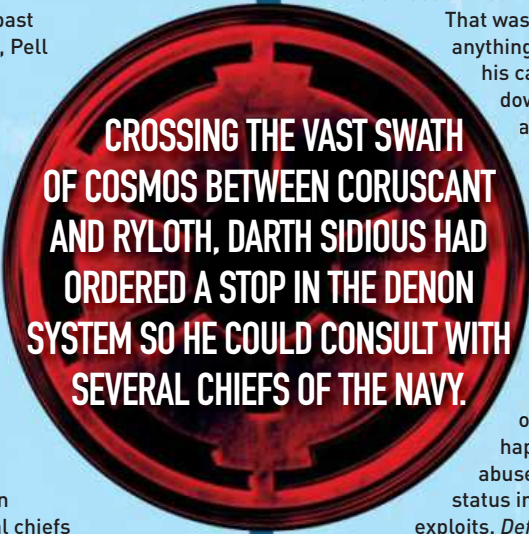
"—it's all about attitude, in more ways than one," Baylo was saying to someone, mid-rant. "Think about your direction, your facing. Don't you know where you're going, cadet? Because if you don't, your ship certainly won't..."

The trainees—humans in their early twenties, some on their first orientation flights—seemed almost happy to absorb the platitudes and abuse. Vader knew Baylo had a mythic status in naval circles, and not just for his exploits. *Defiance* had fought pirates when it was in patrol service, yes—but Baylo's spine had been injured, and now his daily battle was with near-constant pain. Twice since he had been aboard, Vader had heard cadets whispering of Baylo's bravery in working despite the agony.

Ridiculous. Baylo knew nothing of pain.

A voice came from behind. "Shuttle arriving from Denon, Commandant. Vice Admiral Tallatz aboard."

Baylo stood back from the railing. "That'll be the last of Palpatine's—of the Emperor's guests for his meeting." He



CROSSING THE VAST SWATH
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SEVERAL CHIEFS OF THE NAVY.

checked the time. "Navigator, plot our hyperspace route to—"

"I already have it, sir," called out a female voice from the pit.

"I'll be the judge of that." Forcing one atrophied foot in front of the other, Baylo fought his way down the steps into the command well. A woman with deep brown skin, dressed in sharp cadet grays, slid her chair from her terminal, allowing the old man to approach. She wore the trace of a knowing smile as Baylo read the monitor.

"I'm impressed, cadet," he said. "You'll go far—and so will this ship. Or did you *not* intend to plot a course into Wild Space?"

The cadet's grin vanished. The young woman looked past him at her calculations, suddenly puzzled. "It is a course to Christophsis, sir, where the *Perilous* will meet us."

"You've failed to account for a singularity along our route which will reshape our hyperspace passage in a most startling way. We now know who our next admiral will be," he added with a snort. The young woman stepped away in humiliation as Baylo began to work the console. After a moment's effort, he stepped back. "There. Small repair, major difference." He looked around and about. "Details matter, everyone. A navy isn't built on captains—but on crews that watch their work."

"Aye, Commandant," came the response from the cadets.

Aware of Vader's gaze, Baylo looked up at the Dark Lord. "They don't learn right away, but they do learn. I get results. You can tell your Emperor that."

"He is your Emperor, as well." They were the first words Vader had spoken before the trainees, and several shifted in their seats on hearing his powerful voice.

But if Baylo was shaken, he didn't show it. "I'm sorry. I forget—what are you to the Emperor, again?"

"You would do well never to learn."

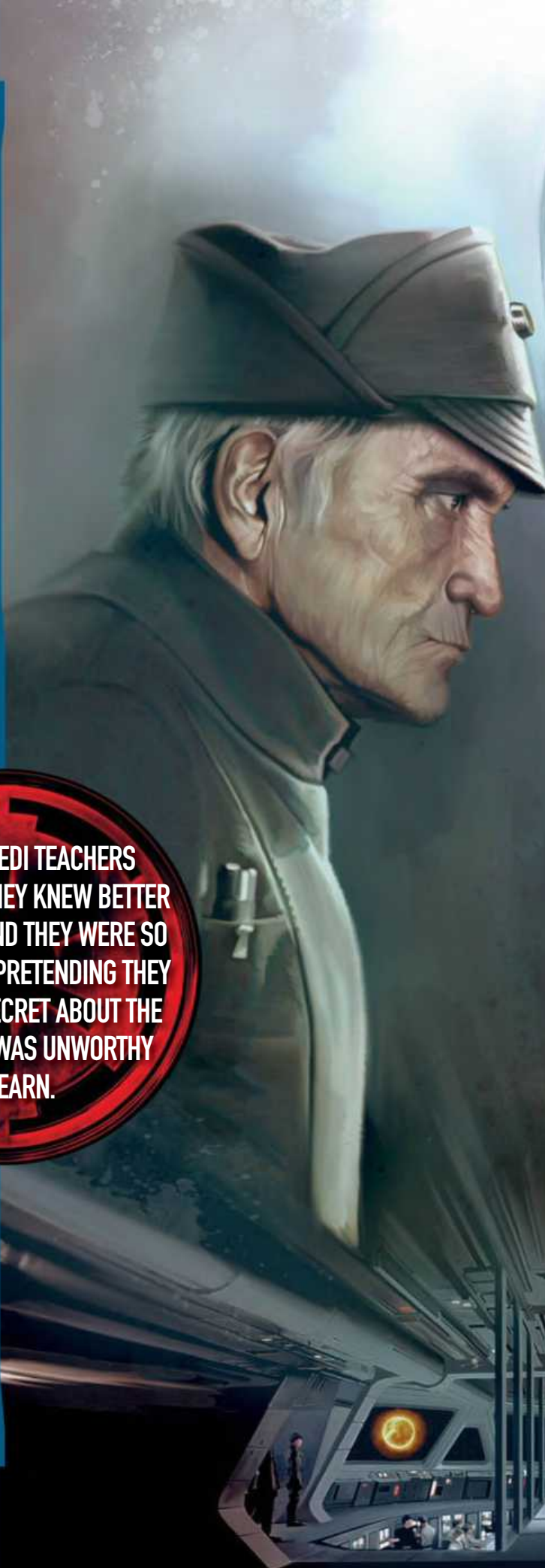
That time, Vader got a reaction. Baylo straightened—a strenuous feat for him—and he slapped the back of the chair of the woman he had corrected. "Well, I can still teach my people a few things. Extra courier detail for you, Sloane, once you're done here. You can think about navigation while you're finding your way around ship."

"Aye, Commandant." The cadet returned to her station and stared blankly at the screen before her, trying to understand her mistake.

Baylo hobbled back toward the staircase. "You have the settings. Take us to hyperspace as soon as the admiral's docking is complete. I need to prepare in case they need me." He struggled up the steps and made his way past Vader. "Carry on, cadets."

Vader watched the aged commandant exit—and then thought about the exchange. The man Vader had been would have bristled at such treatment. His Jedi teachers all thought they knew better than he did. And they were so smug, always pretending they knew some secret about the universe he was unworthy to learn. It was all a lie, a false front to hide their weaknesses. Darth Sidious, now the Emperor, had the secrets, not them. It had been a delight to prove them all wrong.

But Sidious was now in that same role as teacher, and he was doing many of the same things: acting as though he knew better, and doling out information only as he chose. Vader had traded all the masters on the Jedi council for one. A better one, he knew: the secrets of power Sidious shared were real. And yet, as different as their master-apprentice relationship was, he had served Sidious long enough to get that familiar feeling. The Emperor had something else to do—and he had given Vader busy work.



**VADER'S JEDI TEACHERS
ALL THOUGHT THEY KNEW BETTER
THAN HE DID. AND THEY WERE SO
SMUG, ALWAYS PRETENDING THEY
KNEW SOME SECRET ABOUT THE
UNIVERSE HE WAS UNWORTHY
TO LEARN.**



No. That concept fundamentally clashed with something Vader had long known about himself. *Every job I do is important—because I am the one doing it.*

His cape trailing behind him, Vader descended the stairs into the command well. There, at the end, sat the chastened cadet from earlier.

"Tallatz has debarked," called out her neighbor. "His shuttle's clear."

Sloane looked hard at the numbers before her again and sighed. "Commandant's coordinates locked in the navicomputer. Stand by for hyperspace jump on my mark."

"Hold."

Vader's voice startled her, and she turned her chair. Brown eyes widened as she looked up at him. "Yes, my lord?"

"What do you see?"

"N-nothing."

"You fear to contradict your master."

She shuffled in her seat. "My lord, I don't wish to say the admiral is wrong about—"

"No. That is *exactly* what you wish to do." The woman had hidden her emotions from her companions, but could not fool Vader. He had felt her anger at being embarrassed—and it had bubbled up since, finally breaking through his own preoccupied thoughts. "Speak, cadet—?"

"Sloane." She swallowed hard. "Rae Sloane, of Ganthel." She gestured to the panel behind her. "I've studied our orientation and done the math, with the computer and without. Something isn't right..."

Baylo was waiting in the anteroom as Vader stepped onto the administrative deck. Wearing an antique greatcoat, dress attire for the era during which he trained, Baylo leaned near a large viewport looking out upon the streaming stars of hyperspace. He was using the window frame for support, Vader saw. He looked old, even for Baylo.

He straightened as he saw Vader. "Told you we'd get underway on time."

Vader said nothing.

"Hmph." Baylo looked back at the closed door. "Not used to waiting outside my own office."

"It is not your office."

Baylo looked at Vader—and chuckled lightly. "Whatever you say," he said. Before the old man could return his gaze outside, the door to the office opened. Three women and one man emerged, admirals all: chiefs of various branches of the Imperial Navy. Each glanced briefly at Baylo and silently headed for the elevator.

That evoked a frown from the commandant, but only for a moment. "The Emperor will see us now," Vader said.

"Who told you that?"

Vader simply pointed to the door. Shrugging, Baylo took a breath and started for it, shadowed by the Dark Lord.

The master of *Defiance* stood in his own office, hands clasped and eyes directly forward. The room was windowless save for a single viewport—and the walls were covered with plaques and pictures depicting the names and faces of cadet classes from the past. Vader thought the room somber, a pathetic shrine to a soon-to-be-forgotten past. An appropriate setting, too: seated at Baylo's desk, the black-robed Emperor began to describe his just-settled plans for the Imperial Academy. They included several modifications to streamline operations, making the body more responsive to him. And one other change: "*Defiance* is approaching obsolescence—and we will employ no one who is unresponsive to command. The 'Baylo



**VADER TOOK A STEP TOWARD
BAYLO. HE, TOO, HAD BEEN WATCHING
THE STARS FLYING PAST OUTSIDE
WHILE LISTENING TO THE MAN'S
LITTLE SPEECH—AND WAITING
TO SEE HOW THE
EMPEROR WOULD REACT.**

School', as you call it, will be folded into the existing training center at Corellia. And you will take a chair at the navigation institute planetside."

"No."

The Emperor was more surprised by Baylo's response than Vader was. "Repeat yourself," his Master said, in a voice nearing a hiss.

"No, I will not transfer this vessel to your new command." Still standing as erect as his gnarled frame would allow, Baylo nodded toward the great seal on the wall to the right of his desk. "*Defiance* was commissioned by the Galactic Republic—and detached to me so those who trained here might serve that Republic. I do not recognize your order as legitimate."

The Emperor frowned. "Don't play games, Commandant. Whether you've had time to redecorate or not, the Republic is no more. The Senate decided—"

"—to dissolve its pact with the people," Baylo said, voice rising in volume. "What I owed allegiance to no longer exists. I consider the Galactic Empire a hostile power—and I can't fulfill these orders." He reached inside his waistcoat, an act that drew Vader's immediate attention. But before he reached through the Force to summon his lightsaber, Vader saw Baylo produce a datapad. "This is my resignation." He offered it to the Emperor.

The Emperor simply stared. Then he chuckled. "A republican, Baylo? I was told you were more intelligent."

Finding no takers, Baylo returned the datapad to his pocket. "I am, of course, willing to report to the brig until we reach our destination. I understand the need to keep an orderly ship." He fixed his eyes on the Emperor. "But order's place is in the military. Not in civilian life." Baylo looked back toward Vader. Seeing no response, the commandant shrugged. He looked up

to the viewport, and the stars streaking by. "Enjoy the rest of your journey. I figure I'm dismissed."

Vader took a step toward Baylo. He, too, had been watching the stars flying past outside while listening to the man's little speech—and waiting to see how the Emperor reacted. Baylo turned to discover Vader barring his way. "This guy again." Baylo spoke through clenched teeth, trying not to betray any fear. "I don't care if you kill me."

"No," Vader said. *That much is true.*

"Because you think you are already dead." The Emperor looked keenly at Vader.

"His ailments?"

"No. He plotted a course that will cause *Defiance* to emerge from hyperspace at Christophis—and plunge into the sun."

The Emperor's eyes widened a little.

"I countermanded the orders."

Now they narrowed. His Master asked, "And?"

And as if in answer, *Defiance* returned to realspace at that moment—with millions of safe kilometers between it and the aforementioned star. Vader could see it shining outside the viewport, along with something else: *Perilous* was there, waiting as instructed.

Seeing them, Baylo mouthed an obscenity. The Emperor saw them, too. "Very good, my old friend." He looked kindly on Vader. "This is part of what I expect from you—to manage the petty problems so that I can focus on larger matters."

Vader felt a surge of pride. He had suspected it was a test the Emperor had placed in his path; instead, he'd caught something his Master had missed. Even so, the word "petty" didn't sit well with Vader, and he could feel it bothered Baylo more. "You have something to say?" Vader asked.

"You bet," Baylo said, throwing caution away. He'd sagged

on learning of his plot's failure, but in focusing his pain and anger on the Emperor he seemed to gain strength.

"I've watched you and your cronies, Palpatine. Corrupting the navy, bit by bit during the Clone Wars. Turning something noble, something meant as a shield, into a weapon. Something *oppressive*. A service it's taken generations to build, that students of mine have given their lives to!" He thrust his finger to the images on the far wall. "I'm older than you, 'Emperor'—no matter what you look like now. I remember when this was an honorable calling!"

Vader had been waiting for his Master's angry reprisal ever since Baylo opened his disrespectful mouth, but instead the Emperor seemed amused. "You would have killed several of your own colleagues."

"Traitors, trying to save their posts."

"And a crew of your cadets, for vengeance?"

"A better fate than turning them into droids. Because that's what you want, isn't it? Mindless slaves, just robots in your—"

The words caught in Baylo's throat—as did his breath. Vader clutched the fingers of his right hand together, summoning the dark side of the Force to snap the commandant's windpipe. He fell to the deck like a Toydarian whose wings had been clipped; a not unpleasant comparison, Vader thought.

But the Emperor's smile vanished. "Lord Vader!" he said, rising from his seat. "I did not instruct you to kill him."

Vader looked at the Emperor and said nothing. Alone again, they were master and apprentice, Sidious and Vader: and the elder Sith Lord spoke freely and angrily. "I would have kept the wretch alive, to take pleasure from his pain as I transformed his Navy—while I broke down his precious ship into cafeteria trays." He mused as he looked on the corpse. "And a teacher who could so easily kill his students might be molded into something I could use."

"He was a threat," Vader said. "He is finished."

Sidious scowled. "Still, I did not command it."

"He is a petty thing, one of those you expect *me* to deal with. My way is faster," Vader said, before catching himself, and adding: "—Master."

Sidious looked at him. But before more words could pass between them, a chime came from the door. "Enter," the Emperor said.



The door slid open, and Sloane stepped forward. "Captain Luitt of *Perilous* has hailed," she said. Reluctant to look directly at the Emperor and his ominous servant, she sought for something else to focus on. "He's ready to resume your journey to Ryloth as soon as you..." The proper cadet trailed off as her eyes discovered the body on the floor. She gasped.

"Commandant Baylo succumbed to his injuries at last," the Emperor said, indifferent.

Sloane looked startled. Baylo had been all right the last time she'd seen him. But she could not be unhappy, Vader thought: Baylo had belittled her in public. Sloane would probably realize that later, once she

remembered where her priorities lay. She was smart, and smart people could figure that out.

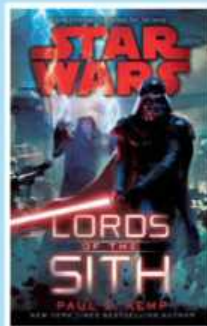
But now the Emperor claimed her attention as he stepped past the fallen commandant en route to the exit. "I have an additional instruction for you to convey to your superiors at the Academy."

"Y—yes, my lord?"

"This training vessel's name is to be changed," the Emperor said, looking back purposefully at Vader. "From *Defiance*—to *Obedience*."

"Of—of course." She bowed and prepared to follow.

And Vader did, as well.



MORE TO SAY

The Emperor and Darth Vader's journey continues in *Star Wars: Lords of the Sith* by Paul S. Kemp, available April 28 from Del Rey.

HAVE YOU?

John Jackson Miller is the *New York Times* bestselling author of *Star Wars: Kenobi*, *Star Wars: Lost Tribe of the Sith*, and *Star Wars: Knight Errant*. His most recent novel, *Star Wars: A New Dawn* is out now in paperback. His website is farawaypress.com, and he can be found on Twitter at @jjmfaraway.

RED FIVE

DARREN HAYES' FIVE FAVORITE STAR WARS TOYS



DARREN HAYES HAS TOPPED THE MUSIC CHARTS WITH SAVAGE GARDEN AND AS A SOLO ARTIST. WHEN HE'S NOT BEING A POP ICON, HE'S A DEDICATED STAR WARS COLLECTOR. HERE HE REVEALS THE KEY ITEMS FROM HIS COLLECTION.

5

A BIKER SCOUT FIGURE FROM THE ORIGINAL KENNER LINE

First of all, this is—for me—still the coolest of all the trooper designs. It's like a cross between a BMX or motorbike rider and a super cool stormtrooper.

4

A VINTAGE KENNER SPEEDER BIKE

What better to go with my vintage biker scout? I loved the design of this vehicle so much. It is still the number one choice of any vehicle in the Star Wars universe that I wish were a reality today. I will never forget standing in my local Kmart, watching a loop of a promotional video of *Return of the Jedi*, ducking my head as the speeders flew underneath the fallen redwood trees. My jaw dropped when Luke's green lightsaber sliced the steering vane sheer off, sending the rider hurtling into a ball of fire.



3

A YODA HAND PUPPET



This had a great likeness of the puppet from the film, and even though you couldn't really do anything with it in terms of articulation, it was still very lifelike. I imagined it was my little green friend. I still have one in my office. Sometimes he tells me to get back to work!

2

A VINTAGE ATARI STAR WARS ARCADE MACHINE



I have an original stand-up Atari *Star Wars* arcade machine. It's the first videogame I ever played in an arcade, and the vector graphics were—and still are—incredibly beautiful and inspiring. “Yahoo!” Luke Skywalker yells in all his 8-bit glory as we set off on an adventure to destroy the Death Star. I love it when Obi-Wan reminds me, “Remember, the Force will be with you... always.” It's the one piece in my collection that makes my friends jealous. Even if they don't like *Star Wars*!

1

A DAGOBAH PLAYSET



There's a very emotional story behind this for me. It was the last year that I believed in Santa—and a year when our family were just coming out of a very trying time financially. My Mother had asked me what I wanted for Christmas, and I felt bad telling her that I desperately wanted this as it was expensive. On Christmas Eve, I snuck a look under the tree and looked through the wrapping paper and could make out the *Empire Strikes Back* logo. That was enough for me. I knew by the size of the box it was probably my wish, but I felt so guilty peeking I didn't dare. Needless to say I was thrilled Christmas morning and I spent two summers recreating Luke's Jedi training with Master Yoda. Sometimes I took photographs in an attempt to pretend I worked for ILM! I lost track of the toy in my later teen years, but as an adult I have a mint unopened version in a plastic display case that I will probably never open. I like the idea it's my Christmas present, always there for me to unwrap, but always a surprise waiting to be enjoyed, too.

MORE TO SAY

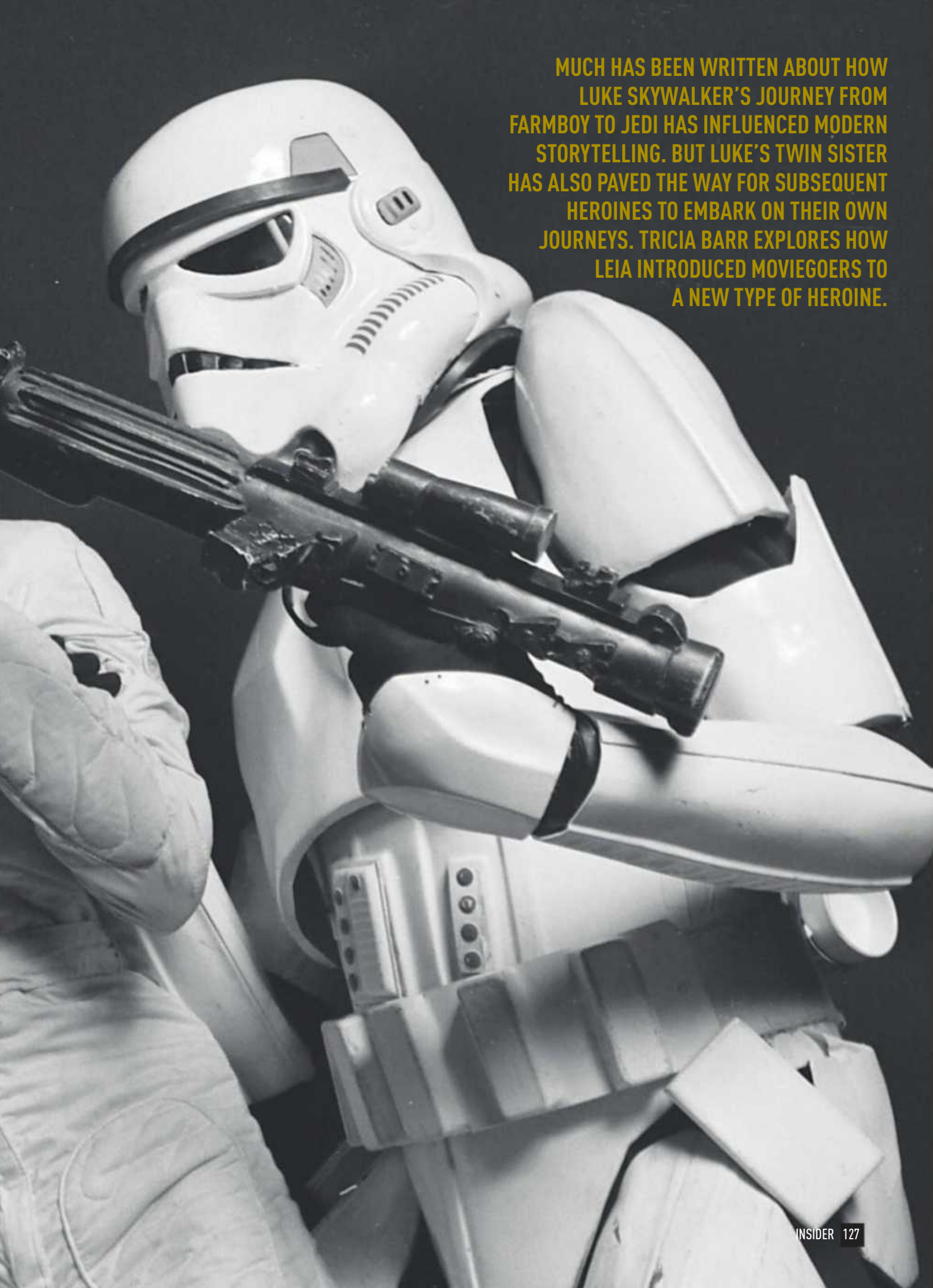
You can follow Darren @DarrenHayes on twitter. Be sure to check out his comedy podcast @HeSaidShow <http://hesaidshow.com>

HAVE YOU?





LEIA PRINCESS OF THE PEOPLE



MUCH HAS BEEN WRITTEN ABOUT HOW LUKE SKYWALKER'S JOURNEY FROM FARMBOY TO JEDI HAS INFLUENCED MODERN STORYTELLING. BUT LUKE'S TWIN SISTER HAS ALSO PAVED THE WAY FOR SUBSEQUENT HEROINES TO EMBARK ON THEIR OWN JOURNEYS. TRICIA BARR EXPLORES HOW LEIA INTRODUCED MOVIEGOERS TO A NEW TYPE OF HEROINE.



The influence of mythologist Joseph Campbell, who charted narrative patterns and archetypes across the history of storytelling, on *Star Wars* has been well documented. But while most of the focus has tended to be on Luke Skywalker's "Campbellian" hero's journey, Leia Organa also marked a twist on a narrative archetype. Leia enters the story as a classic princess character—but it soon becomes clear she is no typical fairy tale princess. When scholars look back on the last century of cinema, the influence of *Star Wars*' first heroine will not be forgotten. By the 1970s, barriers were being broken down and the modern feminist movement had gained prominence. Wonder Woman graced the cover of the first *Ms.* magazine. And the *Star Wars* opening scroll introduced a character unlike any princess seen previously: the "custodian of the stolen plans that can save her people and restore freedom to the galaxy."

George Lucas's bold attempt at creating a modern princess needed an actress who could pull it off. While it's true Leia is a lone woman amid a male-dominated cast, she represents what it means to be a woman in a position of power during this era. Given cinnamon rolls for hair, a white drape dress, and a weapon in hand, Carrie Fisher compellingly delivers the film's smart, witty dialogue. In her first on-screen moments, Leia transfers the stolen plans to R2-D2, then engages stormtroopers as a diversion for the droid's escape. She introduced a generation of moviegoers to a new type of female character—one fully empowered to take charge of her destiny.

Dangling the prospect of riches, white knight Luke enlists smuggler Han in the rescue of the space opera's warrior princess. Leia plays her part and dashes out of her cell with her hero—only to realize there wasn't much of an escape plan. Quick thinking and a blaster "borrowed" from her rescuer enable Leia to create an exit opportunity from the detention block. The hero and princess do not get away unscathed from the Death Star: Leia's commitment to the Rebel Alliance results in the destruction of her home planet, while Luke loses his mentor Obi-Wan. She never bends to grief, though, and even consoles Luke. In the end Leia's mission succeeds: her stolen plans eventually help deliver the rebels' victory.



COMING OF AGE

For *The Empire Strikes Back*, Lucas served as executive producer and writer, and allowed another director, Irvin Kershner, to influence the galaxy far, far away. George Lucas penned the original screenplay, which was polished and improved upon by Lawrence Kasdan, who had already written the script for *The Bodyguard* (later filmed with Whitney Houston)—a story about a “pop princess” in danger. Director Irvin Kershner, meanwhile, envisioned the middle movie of the trilogy as a fairy tale, not science fiction. Leia is the character who carries the emotional weight for the film’s second act. The director and writers of *The Empire Strikes Back* created circumstances for their princess to drop her emotional shields, isolating her from duty to the Rebel Alliance and tying her fate to a scoundrel willing to wear his heart on his sleeve. Over the course of the movie, Leia subtly shifts from the virginal princess, who wears white camouflage appropriate for the ice planet Hoth, to being seen in earthy hues and her tightly-wound braids on Bespin. For a brief moment, Han and Leia are shown interacting in a familiar, unguarded manner—before they are captured by Darth Vader and Leia returns to her white uniform.

In the carbonite chamber, Fisher beautifully conveys the coming-of-age of a young woman who takes an emotional leap of faith and declares her love. While Harrison Ford’s ad-lib of “I know” retains Han Solo’s cocky swagger, perhaps he didn’t need to echo Leia’s words because he already had said them. In her 2010 TED Talk entitled *The Power of Vulnerability*, Brené Brown, a PhD. who has spent a decade studying social interaction, discussed how the courage to be vulnerable is the means to the greatest emotional reward.

For an audience familiar with the conceits of fairy tales, *The Empire Strikes Back* counts on the audience’s trust that ultimately a happily-ever-after ending would reward the princess who finally dropped her emotional shields.

The 1980s not only ushered in the cinematic shocker of Vader’s “No, I

am your father,” but also such notable blockbusters as *Raiders of the Lost Ark* and *E.T.: The Extra Terrestrial*, which jumpstarted the careers of future Hollywood power-women Kathleen Kennedy and Drew Barrymore. The year after Leia professed her love for Han, Diana

Spencer became the Princess of Wales before a global television audience of 750 million. Diana was a princess of the people who championed causes affecting those with fewer advantages in life, such as the victims of AIDS and leprosy or those ravaged by landmines left behind in the wake of war.

Return of the Jedi opens with an extremely personal quest for Luke and Leia. They step away from the war against the evil Empire to rescue Han from the lair of Jabba the Hutt. Episode VI’s first act showcases the teamwork of Lando, Chewbacca, and even the droids. Future storytellers J.J. Abrams and Joss Whedon internalized this collaborative heroism and reflected it years later in their own tales like *Buffy the Vampire Slayer*, *Lost*, *Fringe*, and *Marvel’s The Avengers*.

SLAVE LEIA ON THE SCREEN MIRRORS WONDER WOMAN IN THE COMICS.

The rescue mission also includes Leia’s separation from her male counterparts, when she is forced to don a gold bikini and sit chained to Jabba’s throne. It is impossible to separate the character from the slave Leia attire and its place in the history of storytelling. The visual art of motion pictures emerged along much the same timeline as comics. During the Golden Age of comics, roughly the 1930s–40s, women were often portrayed as career women or superheroines like Wonder Woman. In later years, though, the roles of female characters were increasingly



relegated to the superhero’s sidekick or romantic interest, and in these secondary roles they were often hyper-sexualized. Slave Leia on the silver screen mirrors Wonder Woman in comics. Neither heroine has clothes to shield them from the male gaze, and Leia wears the chains of slavery much as Wonder Woman’s bracelets mark an ever-present reminder of the enslavement of her ancestors. Fisher vividly channels the emotions of a woman using the chains of captivity to slay the grotesque Jabba to gain freedom, and most women who cosplay as slave Leia speak of feeling empowered.

Princess Leia has never quite been embraced by the feminist movement in the way Wonder Woman has, perhaps because of the perception that *Star Wars* was a boys’ franchise rather than a pro-feminism vehicle. Yet male storytellers like Abrams and Whedon, who were heavily influenced by *Star Wars*, have made a mark in the entertainment industry with their exceptional female characters.

The remainder of *Return of the Jedi* revisits the warrior princess from Episode IV. Leia volunteers for the combat mission to the forest moon, flies a speeder bike to chase down the biker scouts who might expose the rebels’ presence, and mediates with the primitive Ewoks. As her newly revealed twin brother Luke seeks to redeem a father he never knew, Leia and Han assault the shield generator with the help of their Ewok allies. The emotional thematic victory is not just Luke’s, as he sees his father return to the light side, but also his sister’s. And Han, the poor self-sacrificing scoundrel, finally emerges from his carbonite-induced haze and remembers he already had been given the heroine’s heart on Bespin, thus delivering the moment Kershner’s fairytale had promised.

Above: A step away from the war against the Empire: Leia’s daring rescue attempt in Jabba’s palace.

Opposite page, from top left: Leia onboard the *Millennium Falcon* (ESB); enjoying brief respite on Bespin (ESB); as a member of the Endor strike team (ROTJ).

Main image: Even when held captive by Jabba, Leia is never simply a princess in peril.



TRAGIC TURNS

The 1990s continued the trend of modern princesses. Disney's new era of movie heroines began with *The Little Mermaid* and *Beauty and the Beast*, while the *Star Wars* Expanded Universe kicked off with the novel *Heir to the Empire*, continuing the adventures of the Original Trilogy heroes. In over two decades' worth of subsequent Expanded Universe adventures, Leia has faced the prospect of bearing a Skywalker heir burdened by the haunting legacy of the family name, and then the real-life struggle (and guilt) of being a working mother raising children—part of that time serving as the elected Chief of State of a fledgling galactic democracy, no less. Perhaps the Original Trilogy established Leia as a woman capable of withstanding any tragedy almost too well, as the Expanded Universe has seen her endure the death of her youngest son to war, witness her eldest son's plunge to the dark side, and then see his death at the hand of his own twin sister. Amid all the tragic turns, writers like Timothy Zahn and Aaron Allston have managed to create beautifully poignant stories with Leia as a mother figure who is also a warrior princess.

Yoda's dying words, though, took longer to be fulfilled. Leia does not complete her Jedi training until after the New Republic she fought to establish is pulverized by a galactic invasion and her surviving twins Jaina and Jacen Solo have become Jedi Knights. In a rare moment of vulnerability shared with her teenage daughter in the New Jedi Order novel *Rebel*

Dream, Leia gives voice to the painful choices at the heart of her own identity: "Sometimes I'm Jedi and sometimes I'm not. Jedi teaching says that you must turn away from fear. But as a politician, I have to experience fear... Sometimes being a Jedi just runs completely counter to your other goals." Leia also reminds her daughter why she continues to fight: "I've had whole worlds taken away from me... but not my future." Beyond the movies, Leia finds a way to balance the dueling forces of her heritage, avoiding both the naïve idealism of her politician mother Padmé Amidala and the inability of her Jedi father Anakin Skywalker to master his fear of loss.

Princesses are as visible as ever today. Kate Middleton renewed our fascination with royalty when she married the late Princess Diana's son Prince William. In the TV series *Once Upon a Time*, Snow White is as handy with a bow and arrow as her Prince Charming is with a sword. And *Brave* became the first Disney princess movie to explore the relationship between mother and daughter. Brian Wood's new *Star Wars* comic, meanwhile, features a post-*New Hope* Leia in a story exploring the emotional vulnerabilities of a young woman faced with losing her family, her friends, and her homeworld of Alderaan while also showcasing her capabilities as a warrior and X-wing pilot—to critical and commercial success, including *Star Wars* #1 earning a fourth printing. With an upcoming Original Trilogy-era Leia-centric novel from Martha Wells and the Sequel Trilogy set to embark on new journeys in the galaxy far, far away, it's clear that the impact of *Star Wars*' original heroic princess on storytelling is still unfolding. 🌟

Opposite page: Leia enjoys some Endor sunshine in this publicity shot. **Below, clockwise from top left:** In disguise as the mysterious bounty hunter, Boushsh; confrontation in Cloud City; having her revenge on Jabba the Hutt.



FILM DIRECTOR AND EDITOR DUWAYNE DUNHAM IS BEST KNOWN TO *STAR WARS* FANS FOR HIS EDITING WORK ON *RETURN OF THE JEDI*. HE RETURNED RECENTLY TO THE SAGA TO DIRECT TWO EPISODES OF *STAR WARS: THE CLONE WARS*.
INTERVIEW BY J. W. RINZLER

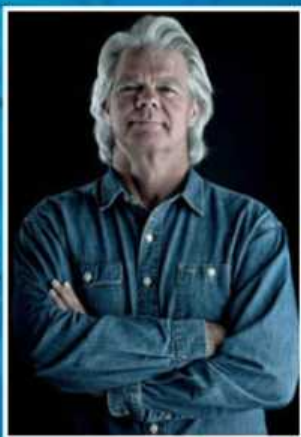


Photo by Joel Aron

IN PURSUIT OF

S*tar Wars Insider: How did you come to work on The Clone Wars?*
Duwayne Dunham:

George Lucas wanted to have guest directors from live-action come in to bring a different sensibility to the animation process.

George is always saying, "Oh, give me that shot, but do this..." and the guys who create the story reel animation sometimes don't understand what is needed, so I would become almost an interpreter. I would try to learn how they're doing it, but do it as if it were live-action.

The first episode you directed, "Pursuit of Peace" for the third season, features more intrigue than action. Was it a tough episode to direct?



The way I look at things, everything's hard to direct. Sometimes you think, *Oh, I wish I just had a story with four people in one room*; but when you get one of those you think, *I've got to have something else!* That script that I got was very dialogue-heavy and had very little, if any, action.

Did you add any action to it?
Yeah, I did. The whole speeder bike chase wasn't in my script. There was also a conversation in a dark alley and I said, "No, I don't want the conversation in a dark alley! I want that bar. Give me a bar or a nightclub!" So we



PERFECTION

did that nightclub scene with the dancers and saxophone players. Then I said, "These guys will jump Padmé, and there's a fight, and then they'll get on this speeder bike, and then the guy'll shoot his rocket-hand-thing and it'll blow the other off his feet!"

I worked with Dave Filoni to change it to bring it to life, and add entertainment. It's funny, because when I was doing that, I'd be doing these shots and quite often the guys would turn to me and say, "We've never done a shot like that!" I heard that when we changed it, George said "This is the model for how we do this kind of story in the future," because he wanted more episodes that were character driven, and not just endless action.

You weren't told to stick with what was on the page?

I was working within the parameters

"GEORGE LUCAS SAID, 'THIS IS THE MODEL FOR HOW WE DO THESE KIND OF STORIES IN THE FUTURE!'"

Main Image: War beneath the waves! ("Water War"). **Top right:** the young Ackbar ("Water War"). **Left:** Padmé makes her escape in ("Pursuit of Peace"); **far left,** Duwayne Dunham.

of the production and I was very conscious of the schedule. I would just say, "Do we have musicians?" "No, we don't have musicians." If you look closely, they're not playing instruments, they're playing bottles. They just look like instruments. We didn't have instruments!

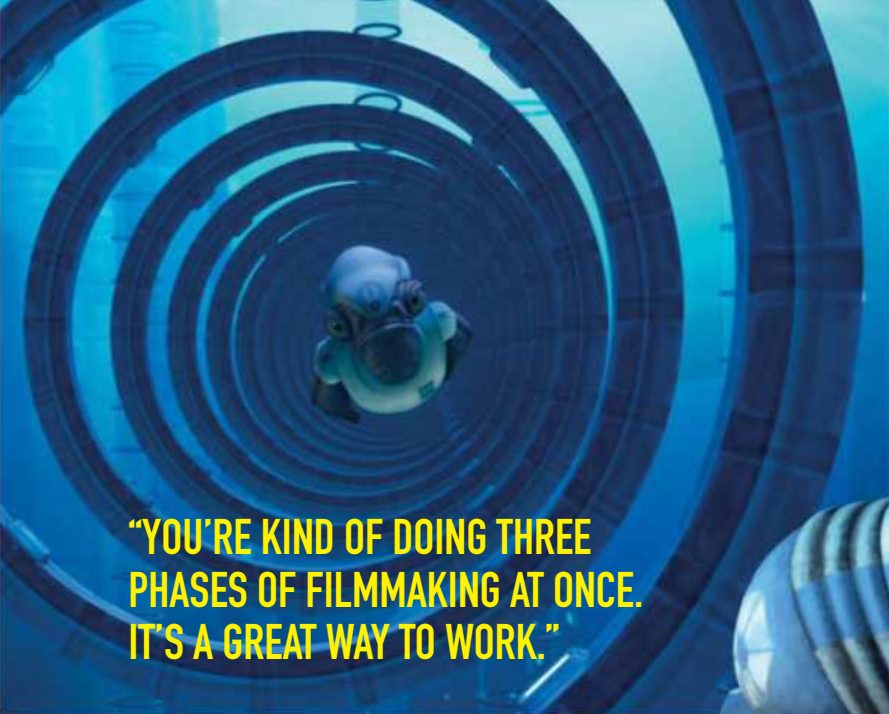
We used whatever assets we had. Each episode gets a few new assets, and that's Dave Filoni's territory. I was very happy with how it turned out. George was very happy. He never says too

much, but I was a little nervous and excited to be in the editing room with George again. Sure enough, about two minutes into it, he's flying around with these new ideas!

Do you remember anything in particular that he changed?

The second episode I directed [Season Four's opening episode, "Water War"] had a lot of changes! I think you're allowed around 300 assets per episode. That means props or things that actually animate and move. We had 1,500 and I'll bet you there's more in there now. There were three episodes to that story. I had the first.

Dave and I did a huge amount of work on the script because it didn't work, so we worked to improve it. I also helped the editors, because it's the start of a three-part story arc. What didn't work was the main character, the kid [Prince Lee-Char].



"YOU'RE KIND OF DOING THREE PHASES OF FILMMAKING AT ONCE. IT'S A GREAT WAY TO WORK."

So you were creating a kind of template?

Yes, and I was very happy to do that. When I was given "Water War," it was really interesting because Ackbar hadn't been seen since *Jedi*. It was all underwater, so we were able to develop water cameras like you might find on a diver or scuba-gear, so all the characters would be moving independent of one another in this liquid space. It was mostly about plotting out those battles. And then of course there was the "shark," Riff Tamson. We wanted him as much like a shark as possible. We tried to figure out what his outfit looks like, how big it is, what he does, and so on.

I ran that episode for Dave early, and when he saw the first act he just went "Whoooooa!" when he saw how big it was. He said, "Just do it. Keep going. This is good. Don't worry about how many assets you have in it."

Did that come back to haunt you?

Oh, yeah! In two different ways. I remember sitting down with George the first time. George is on my left and Dave on the right and the editor, Jason Tucker, was running the machine. George said, "Take that dorsal fin off Riff. He's a man, not a fish!" The very next thing I said was, "Can he still swim around, like this?" and George says, "Of course he can! He's a fish, not a man!" Dave and I just burst out laughing—that's just George's way!

What did George change editorially in this episode?

He changed a lot! I thought that I really had nailed it, because I'd



paid attention to George when I was working with him on *Jedi*. But George kinda tore apart the very first scene in the Senate. It was too talky for him, too much dialogue, and so I watched what he was doing. He sees something and his mind puts it together in a certain way and he's just absolutely genius at it.

He took whatever development we had done with that main character to the next step. I thought we had pushed it as far as I dared, but then George pushed it even further.

One of the things that I had to do, which was very difficult, was to take out around 600 assets. After all the work we'd put into that thing, now I had to go back and take out



FIRST FETT!

"Way back when production designer Norman Reynolds first brought the Boba Fett costume to George during preproduction on *Empire*, I just happened to be the right size to put it on; it was all white then (above, right).



"Decades later, when I was working on my first episode of *The Clone Wars*, I was sitting in a room with all the guys when the new *Star Wars Insider* was delivered. We're busy and we didn't even look at it, but then 20 minutes later, there's 10 people lined up at the door all with these magazines and pens! Someone said, 'Can I get your autograph?' I opened up the magazine, and there's a photo of me in that white costume standing next to George. We threw Boba into the sarlaac pit all those years ago, thinking we got rid of him—but he still won't die!"



massive amounts of moving parts. I started by saying, "Okay, I'll get rid of 10 here and 15 there....," and of course it gets down to, "I can't get one more out anywhere!" But you've still got 200 to go!

The next time I saw it, George had done some inter-cutting at the beginning, when they're trying to almost coronate the prince, where it had been pretty linear. The battle starts and they escape through these tubes and I can remember Dave saying, "I never would've thought to put anybody in those tubes!" But to me those tubes were the greatest things; I was putting speeders in them and everything.

The shark attacking them was like *Jaws*.

That's exactly what it was. George and the editor, Jason Tucker, had done some inter-cutting to the beginning when the battle starts and they wind up at the frontlines with Ackbar. He just made it less linear, more interesting, and therefore more entertaining.

Were you pleased with the finished episode?

Yeah. My only regret on that one was that I personally didn't have enough editorial time. That's my comfort zone. I loved working with Jason Tucker. That's what I love about making these episodes: You're kind

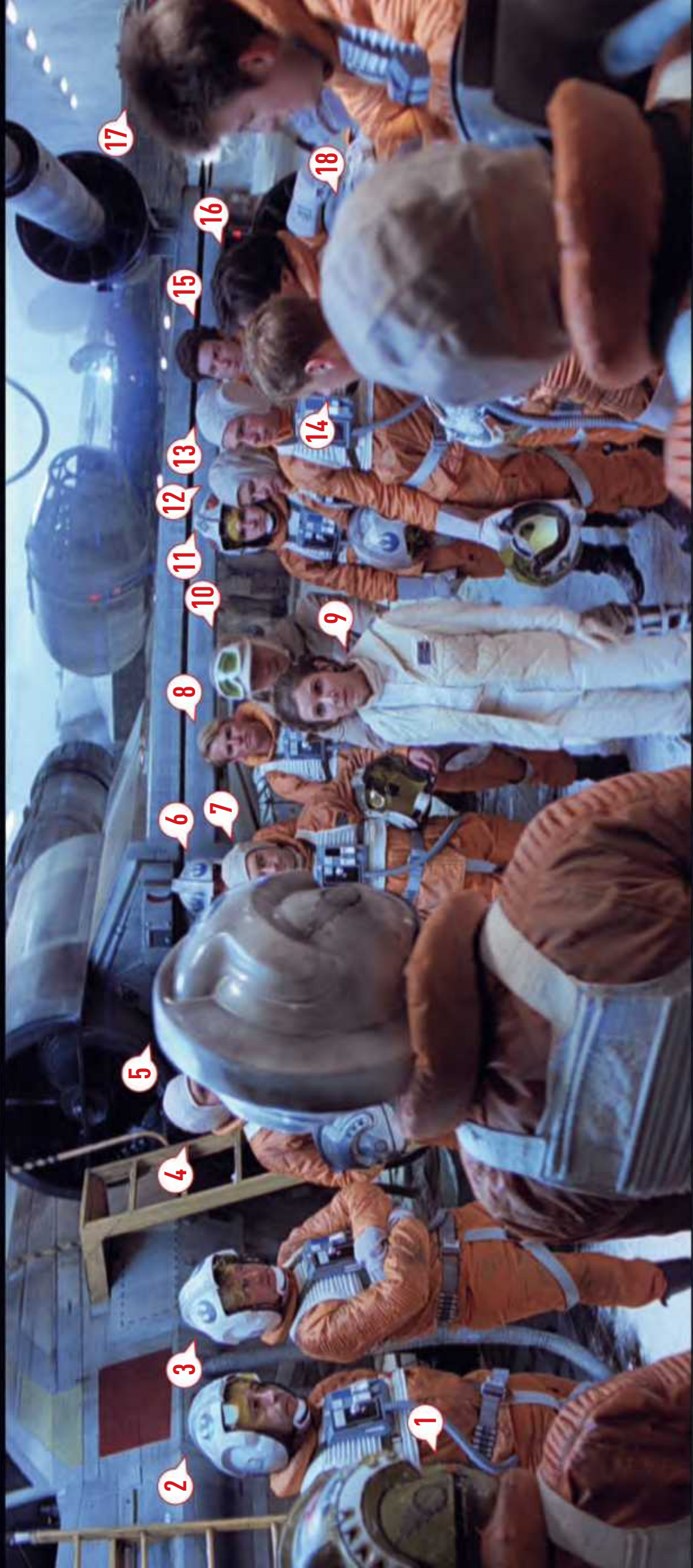
from main image: Riff Tamson; the Mon Cala on the defence; a Quarren gets to grips with Anakin; Kit Fisto to the rescue!; Ahsoka submerged; Ackbar takes a trip down the transportation tube!

of doing the three phases of filmmaking at once, writing, editing, and directing. It's a great way to work.

I keep telling the guys that I'd love to come back! I just had so much fun, because you just don't get to direct that much and this is so instant and it's exactly like live-action! We're not using real people, but doing the shots is exactly the same. It's the same kind of rush when you break it down into individual shots and pieces, and then you cut it together. If it doesn't work, you can just go back and have the guys tweak the shot a little bit. It's really great! 🙌

ROGUES GALLERY

CLEARANCE FOR IMMEDIATE LAUNCH



RESEARCH BY
TIM VEEKHOVEN,
KEVIN BEENTJES AND
SANDER DE LANGE, WITH THANKS
TO LELAND Y. CHEE

This screenshot from *The Empire Strikes Back* contains a number of unnamed characters. Author Jason Fry named many of the pilots of Rogue Group in *The Essential Guide to Warfare*, so this provides a great opportunity to link these names to pilots in this shot.

REBELS IN RETREAT

During their short time on Hoth, members of Rogue Flight, Blue Squadron and Green Squadron were pressed into service as Rogue Group, doubling up as pilots and gunners for the Alliance's T-47 airspeeders. When Darth Vader's Death Squadron blockaded the ice planet, the remaining pilots of Blue and Green Squadron faced the difficult task of either piloting or escorting the GR-75 Medium Transports past the Imperial blockade. Luckily, they were protected in their mission by the powerful blasts of the v-150 Planetary Defender Ion Cannon.



1. **NICHOS PANIB (GREEN 4)—VIRUJANSI**
This noble painted his helmet in honor of Garven Dreis, an old friend of his mother's family.
2. **VEKOZEK KABIR (ROGUE 8)—AHAKISTA**
An older pilot who worked with resistance groups on his home planet before joining the Rebel Alliance.
3. **BERYANN RALEG (BLUE 8)—TIISHERAAN**
Raleg joined the Alliance with Bren Derlin after the assassination of former Senator Galen Derlin.
4. **ZEK SENESCA (ROGUE 2)—KESTIC STATION**
Senesca led the patrol that discovered Han Solo and Luke Skywalker, who was suffering from dormo-shock.
5. **JEK PUGILIO (ROGUE 11)—GLOVA**
Hoping to save Lenso's career, General Rieekan asked the soft-spoken Pugilio to help Lenso.
6. **KULBART ZAMOON (BLUE 12)—ERILNAR**
After the horrible terrorist action on his home planet Erilnar, Zamoon blamed the Empire for not interfering and joined the rebellion.
7. **WEDGE ANTILLES (ROGUE THREE)—CORELLIA**
A survivor of the Battle of Yavin, Antilles and his gunner, Wes Janson, successfully managed to trip the Imperial Walker Blizzard 2.
8. **ADAM SWIFTGALE (GREEN 3)—MANDA**
A former Rockhopper jockey whose experience proved very useful when taming and riding tauntauns.
9. **PRINCESS LEIA ORGANA—ALDERAAN**
After the destruction of Alderaan, Princess Leia Organa became more than ever a symbol of hope and leadership for the Rebel Alliance.

10. **MAJOR BREN DERLIN—TIISHERAAN**
A Field Officer who was Head of Security & Operations of Echo Base.

11. **HABER ZIGNEAN (GREEN 5)—ORD MIRIT**
A rookie pilot who joined the rebellion to avenge his father's death.

12. **DAK RALTER (ROGUE 4)—CORUSCANT**
Ralter grew up in an Imperial penal colony, but managed to escape. Served with the Tierfon Yellow Aces before joining Rogue Group as Luke Skywalker's gunner.

13. **DEREK 'HOBBIE' KLIIVAN (ROGUE 4)—RALLTIIR**
A former friend of Biggs Darklighter at Prefsbelt Naval Academy. When he was too ill to fly, Luke Skywalker took his place in Red Squadron during the Battle of Yavin.

14. **TARRIN DATCH (ROGUE 10)—DURO**
Datch joined the Rebel Alliance after helping the wounded rebel agent Jan Ors. Datch was able to pilot the GR-75 Medium Transport, Thon's Orchard, past the Imperial blockade.

15. **NALA HETSIME (ROGUE 7)—PA THO**
A dour and laconic man, who was a mystery to his fellow pilots.

16. **GEMMER SOJAN (BLUE 4)—CIRCARPOUS V**
After successfully piloting the Bearing Lifter away from Hoth, Sojan helped to establish Haven Base at Arbra and flew an A-wing starfighter during the Battle of Endor.

17. **WILL SCOTIAN (BLUE 3)—BRENTAAL IV**
Scotian participated in the Battle of Gall as Rogue Two after the Battle of Hoth.

18. **TENK LENSO (ROGUE 11)—GLOVA**
A survivor of the Deretta Destroyers who suffered from flashbacks and who could no longer function as a gunner.

STAR WARS REBELS RECOUNTED

STAR WARS REBELS SEASON ONE EPISODE GUIDE COMPILED BY PABLO HIDALGO

May 20, 2013, seems like a lifetime ago, but that was when Lucasfilm first announced that *Star Wars Rebels* would be its new animated series—to debut the following year.

Though the wait for that premiere seemed to crawl by at a space slug's pace, here we are now, standing at the completion of the series' acclaimed

first season. In the blink of an eye, the characters of Ezra, Kanan, Hera, Sabine, Zeb, and Chopper have taken their place among the pantheon of *Star Wars* heroes, and audiences around the world are eager for their adventures to continue.

The waiting game begins anew. The Season Two premiere will be screened for the first time at *Star Wars Celebration Anaheim* before the series returns to television. In the meantime, to make the wait easier, let's look back at the first season and all that we've learned.

A NOTE ABOUT NUMBERING

Making the lives of *Star Wars* chronologists

easy this time around is the fact that the episodes are written and aired in chronological order, unlike the time-hopping approach favored in the early seasons of *Star Wars: The Clone Wars*. Also, unlike the previous animated series, *Star Wars Rebels* production season and broadcast season are, so far at least, one and the same. Episodes produced for Season One air in Season One. However, episode production numbers and airing numbers still vary because the production includes content like shorts and the separate halves of the double-sized premiere in their numbering, while broadcast outlets use a different numbering scheme.

1: "THE MACHINE IN THE GHOST"

Production Number: 101A
Debut: August 11, 2014 (broadcast & online)

Director: Dave Filoni
Written by: Greg Weisman

As the *Ghost* is pursued by TIE fighters, Hera and Kanan shout orders to Chopper, who is the unsung hero of the engagement.

First appearances of Kanan, Hera, Chopper and the *Ghost*.



2: "ART ATTACK"

Production Number: 101B
Debut: August 18, 2014 (broadcast & online)

Director: Justin Ridge
Written by: Greg Weisman

At an Imperial airfield, Sabine outsmarts pursuing stormtroopers, utilizing her colorful and explosive talents.

First appearance of Sabine Wren.



3 "ENTANGLEMENT"

Production Number: 101C

Debut: August 25, 2014 (broadcast & online)

Director: Justin Ridge

Written by: Simon Kinberg

Zeb punches his way through a mob of stormtroopers and is disappointed when his opponents run out before his appetite for combat does.

First appearance of Zeb and Lothal's Capital City.

REGULAR CAST

THE REBELS

Freddie Prinze Jr. as Kanan Jarrus

Taylor Gray as Ezra Bridger

Vanessa Marshall as Hera Syndulla

Steve Blum as Zeb Orrelious

Tiya Sircar as Sabine Wren

and Chopper as himself

THE IMPERIALS

David Oyelowo as Agent Kallus

Jason Isaacs as The Inquisitor



4: "PROPERTY OF EZRA BRIDGER"

Production Number: 101D

Debut: September 1, 2014
(broadcast & online)

Director: Dave Filoni

Written by: Simon Kinberg

A lone TIE fighter crashes into the Lothal plains, and Ezra checks out the crash-site in his own inimitable way.

First appearance of Ezra Bridger. Early online versions of this short accidentally included its working title of "Not What You Think."



5: "SPARK OF REBELLION"

Production Number: MOW, 102-103, 102A

Debut: September 26, 2014 (on demand), October 3, 2014 (on Disney XD), October 14, 2014 (DVD release), October 26, 2014 (Prologue edition on ABC)

Director: Steward Lee, Steven G. Lee

Written by: Simon Kinberg

Ezra inadvertently messes up one of Kanan's missions and is forced to escape with the crew of the *Ghost* in order to survive. The boy is surprised to find out Kanan and his team are freedom fighters, and becomes involved in their mission to free Wookiee prisoners destined for an Imperial labor camp.

First appearance of Agent Kallus, Commandant Aresko, Taskmaster Grint, and the Inquisitor.

The debut of the series exists in different formats, hence the different production numbers. The version that exists as two separate episodes with opening titles and closing credits for each are production numbers 102 and 103. The compiled "Movie of the Week" version that bridges both episodes and has one set of end credits is MOW. This version was released on DVD shortly after it aired. A "Prologue Edition" version featuring a new opening with James Earl Jones as the voice of Darth Vader is noted as 102A, and was created for a special ABC network screening.



6: "DROIDS IN DISTRESS"



Production Number: 104

Debut: October 3, 2014 (on demand), October 13, 2014 (broadcast)

Director: Steward Lee

Written by: Greg Weisman

By duping a pair of droids (R2-D2 and C-3PO), the rebels are able to intercept a shipment of powerful weapons intended for the Empire. But the sale of the weapons to Vizago doesn't go smoothly when a frightened C-3PO calls in the authorities, and Agent Kallus arrives on the scene.

Guest appearances by C-3PO (voiced by Anthony Daniels), R2-D2, and Bail Organa (Phil LaMarr).

First appearance by Minister Maketh Tua (Kath Soucie).

7: "FIGHTER FLIGHT"



Production Number: 105

Debut: October 13, 2014 (on demand), October 20, 2014 (broadcast)

Director: Steven G. Lee

Written by: Kevin Hopps

Hera sends Ezra and Zeb into the city on a simple errand, but in a foolhardy stunt, the boys steal a TIE fighter instead. They wind up using the captured ship to free prisoners en route to a labor camp.

This episode features the onscreen debut of the Imperial troop transport that was first seen as a toy produced by Kenner, released in-between *Star Wars* and *The Empire Strikes Back*.

8: "RISE OF THE OLD MASTERS"



Production Number: 106

Debut: October 20, 2014 (on demand), October 27, 2014 (broadcast)

Director: Steward Lee

Written by: Henry Gilroy

An underground broadcast from Gall Trayvis reveals that the Empire is holding Jedi Master Luminara Unduli prisoner: Kanan is determined to rescue her, and the *Ghost* voyages to the bleak prison world of Stygeon Prime—only to fall into a trap engineered by the Inquisitor.

Guest appearance by Gall Trayvis (Brent Spiner).

Featured appearance of the *Phantom*, the *Ghost*'s secondary starfighter.

9: "BREAKING RANKS"

Production Number: 107

Debut: October 27, 2014 (on demand),
November 3, 2014 (broadcast)

Director: Steven G. Lee

Written by: Greg Weisman

Ezra infiltrates Lothal's Imperial Academy, where the Empire secretly identifies Force-sensitive children and indoctrinates the youths of Lothal into becoming stormtroopers, spies, officers, et al. With the help of fellow cadet Zare Leonis, Ezra obtains information vital to a rebel operation.

First appearance of Zare Leonis
(Bryton James).



10: "OUT OF DARKNESS"

Production Number: 108

Debut: November 3, 2014 (on demand),
November 10, 2014 (broadcast)

Director: Steward Lee

Written by: Kevin Hopps

Hera and Sabine take the *Phantom* to an abandoned asteroid base for resupply but become stranded there since the boys neglected to properly refuel the shuttle. They must hold off ravenous creatures that attack only in darkness, while the *Ghost* crew scrambles to extract them.

First mention of Fulcrum.



11: "EMPIRE DAY"

Production Number: 109

Debut: November 10, 2014
(on demand), November
17, 2014 (broadcast)

Director: Steven G. Lee

Written by: Henry Gilroy

Ezra's 15th birthday falls, as it does every year, on Empire Day, a government-mandated celebration of the founding of the Empire. Tseebo, an old friend of Ezra's parents, seeks help from the crew to escape off world with information regarding the Imperial plan for Lothal—and may also have intel about Ezra's parents.

Guest appearance of
Tseebo (Peter MacNicol).



12: "GATHERING FORCES"



Production Number: 110

Debut: November 17, 2014 (on demand),
November 24, 2014 (broadcast)

Director: Steward Lee

Written by: Greg Weisman

With the Inquisitor hot on the *Ghost's* tail, Kanan, Ezra and Sabine split off from aboard the *Phantom* to draw the Inquisitor away from the spy Tseebo. Luring the Imperials to the abandoned asteroid base and its carnivorous creatures, Kanan is still forced into a lightsaber duel with the Inquisitor. Ezra uses his growing abilities with the Force to unleash the native creatures on the Inquisitor, allowing the *Phantom* to flee. Hera and the rest of the crew help the spy escape.

Guest appearance of Tseebo
(Peter MacNicol).

First appearance of Admiral Kassius
Konstantine (Dee Bradley Baker).

13: "PATH OF THE JEDI"



Production Number: 111

Debut: December 29, 2014 (on demand),
January 6, 2015 (broadcast)

Director: Dave Filoni

Written by: Charles Murray

Recognizing it's time for Ezra to undertake his next important step in Jedi training, Kanan and his apprentice quest in the northern wilds of Lothal for an ancient Jedi Temple. Then a series of Jedi tests for Ezra begins...

Guest "appearance" by Yoda—although Yoda does not actually appear, his disembodied voice, projected by the Force into the ancient temple, can be heard, performed by Frank Oz.



14: "IDIOT'S ARRAY"

Production Number: 112

Debut: January 12, 2015 (on demand),
January 19, 2015 (broadcast)

Director: Steward Lee

Written by: Kevin Hopps

Zeb loses Chopper at cards to smooth-talking scoundrel Lando Calrissian. Lando promises to return the droid if the crew of the *Ghost* helps him make a very important cargo run. The crew gets far more than it bargained for when Lando trades Hera to Azmorigan for a cargo that proves to be a bizarre, mineral-sniffing creature that Lando intends to use to get rich on Lothal.

Guest appearance by Lando Calrissian (Billy Dee Williams) and Azmorigan (James Hong).



15: "VISION OF HOPE"

Production Number: 113

Debut: January 26, 2015 (on demand);
February 2, 2015 (broadcast)

Director: Steven G. Lee

Written by: Henry Gilroy

In a coded transmission, Gall Trayvis announces a visit to Lothal where he hopes to rally support, but the rebels realize he will be targeted by the Empire. Moving to rescue Trayvis, they instead discover he is part of an Imperial plot to round up and arrest rebel sympathizers.

Guest appearance by Gall Trayvis (Brent Spiner).



16: "CALL TO ACTION"

Production Number: 114

Debut: January 26, 2015 (on demand);
February 9, 2015

Director: Steward Lee

Written by: Greg Weisman, Simon Kinber

Imperial propaganda continues to paint the rebels in an unfavorable light, so Hera and Kanan plan to target the Imperial communications network on Lothal. Meanwhile, Grand Moff Tarkin arrives on Lothal to evaluate the performance of Aresko, Grint, Kallus, and the Inquisitor over the increasing rebel activity on the planet. These two threads come together when Kanan allows himself to be captured in order to guarantee the escape of his crew.

Start of a three-episode arc guest-starring Stephen Stanton as Grand Moff Tarkin.



17: "REBEL RESOLVE"

Production Number: 115

Debut: February 16, 2015 (on demand),
February 23, 2015 (broadcast)

Director: Justin Ridge

Written by: Charles Murray, Henry Gilroy

Knowing their communications are compromised, the Imperials rely on a courier droid to transmit information from a ship in orbit. The rebels attack the courier to learn where Kanan is being held prisoner.

18: "FIRE ACROSS THE GALAXY"

Production Number: 116

Debut: March 2, 2015 (broadcast), March
3, 2015 (on demand)

Director: Dave Filoni

Written by: Simon Kinberg

In the season finale, the rebels must infiltrate the heart of an Imperial fleet to rescue Kanan. This leads to an epic battle between Kanan, Ezra, and the Inquisitor, and results in the destruction of Tarkin's flagship. Consequently, Imperial security on Lothal is strengthened, making their missions even more difficult in the future. Hera calls in help. But so does the Empire.

The identity of Fulcrum is revealed.

Guest appearance by Bail Organa (Phil LaMarr).

Re-appearance of Darth Vader.

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